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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

NOVEMBER 1952

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MUSIC

'O sing unto my roundelay.' By John Hind

Of Organs and Organists

By GEORGE DYSON

[With this article the retiring Director of the Royal College of Music opens a series which, it is hoped, will appeal both to organ specialists and to musicians in general. Future contributors to the series will include GERAINT JONES, recitalist, and musical director of the Mermaid Theatre, London, and FELIX APRAHAMIAN, music critic, and Hon. Secretary of the Organ Music Society.]

THERE is a group of distinguished organists which occasionally meets round the same table. They have been called 'A Choir of Great Swells'. And not without reason, for there is no more able and versatile branch of the musical profession. The place of the organist in musical history is remarkable. Tallis and Weelkes, John Blow and Purcell, Bach and Handel, to take typical names at random, and scores of their contemporaries in each characteristic period and place, belong to the succession. The English roll is both eminent and unbroken down to our own day. And it is remarkably comprehensive. I once jokingly suggested a series of monographs on famous organists, to begin with Sir Arthur Sullivan, Sir Henry Wood, and Dr. Vaughan Williams, all of whom held important church appointments in London. Also in or near the organ-loft were Mackenzie, Parry and Stanford, John Ireland, Herbert Howells and Malcolm Sargent. I have purposely omitted the names of men known only or mainly as organists. It is the extraordinary range of ability, of which organ-playing is a part, which I want to demonstrate. And if we were to include choristers also, there is a whole additional array of outstanding names, from Palestrina to William Walton.

Some time ago an important administrative musical appointment was made, and an independent observer quite truly and justly remarked: 'Of course, another organist'. Organists do in fact tend to occupy a very large proportion of the institutional and administrative posts in our musical world, and the origin of this preponderance goes far back into our musical history. For many centuries there were virtually only two ways in which a serious musician could contrive to earn his bread. He had to serve either a church or a court. The Church had wide affiliations with universities, colleges, and collegiate schools. A court might be that of a prince, a noble, or a civic institution which could maintain the more pronouncedly secular arts. Every musician of note, up to the end of the eighteenth century, was attached either to a branch of the Church or to some secular source of patronage. This was true of continental Europe as a whole, and true of England too, though in a more restricted sense. Court patronage of the continental type never became permanent in England. We have had no actively musical royal house since the Tudors, and when the patronage of the Court is tenuous and intermittent, the lower ranks of the nobility have no model or fashion to follow. In England, therefore, the Court has taken a smaller share, and the Church a larger, in the employment of musicians, than was customary on the Continent. We have had nothing parallel to the high secular patronage of Italy, France and Germany.

It was the medieval church which created the vocal polyphony on which our western music is founded, and the organ was a mechanical imitation of that technique. It is the only instrument on which a single pair of hands can maintain sustained harmonies. Concerted instrumental music, however, was predominantly secular in origin. It arose partly in the pageantry of kings and cities, and partly through the domestic practice of 'voices and viols'. The wind instruments of military or municipal ceremonial joined the stringed instruments of more intimate entertainment, and together they became the orchestra as we know it. This orchestra accompanied the birth of oratorio and opera and then began to extend its overtures and interludes into concertos and symphonies. In this very rough-and-ready generalization of musical

history England has played no distinctive part since the days of 'voices and viols'. We have borrowed continental fashions from time to time, but only during the last hundred years have we joined and contributed to the main stream of European music.

For at least three centuries, therefore, our one unbroken tradition has been that of the Church, its Bible and Prayer Book, its versicles, psalms, hymns, canticles, and anthems. The descriptive anthem is oratorio in miniature, and that is why oratorio appeals to us so directly. It embodies the two deepest channels of our musical history. It is choral, and it is Biblical. Parallel with these traditions came the gradual acceptance of the organ as incomparably the most suitable instrument for ecclesiastical use; and as there was virtually no alternative home for musicians of appropriate talent, they became organists, choirmasters and church composers. Had there been in England the princely or civic patronage of the courts and cities of the continent, our players and composers would have had a wider choice and a greater secular security. One can feel the latent dramatic and symphonic urge of men like Greene, Battishill, Boyce and the Wesleys, but they had to write in the main for the resources at their command, the cathedral choir and organ. Arne, who was outside the Church, never found permanent security for his great talents.

These organists and their successors have done two things. They have fostered a style of playing suited to churches rather than to concert-halls, and they have maintained the vocal purity of the cathedral choir and its music. Our monster organs of today, with their facile wealth of mechanical registration, culminating in the fantastic boxes of tricks to which so many listeners become inured in the cinema, have debased both the style of many players and the taste of many hearers. The essential quality of an organ lies in the 'voicing' of its single stops. If these are uneven or unsympathetic, then fancy combinations may be no more than devices for hiding the inherent poverty of the sound. The austere beauty of the single pipes, and the family of pipes 'voiced' to merge into one another: this is the proper basis of the organ and its technique. A few stops perfectly voiced have, in their own field, an aristocratic quality analogous to that of the string quartet among instruments in concert. If the beauty of an even and passionless tone does not appeal to us, then the organ is not our favourite. Much of the prevailing search for odd colours and combinations is due to impatience with organ tone as such. The dynamic fireworks and the incessant vibrato of the orchestra have blunted our taste. The organ is more exacting. It demands a more ascetic, absorbent and contemplative attitude.

A similar discipline governs the cathedral choir. Its essence is the boy's voice. Its men are at their best when they blend with that clean white tone. There are infinite gradations of volume and quality within the accepted range, but a cathedral choir destroys itself if it attempts to compete with the secular mixed chorus. And its most characteristic music has the same canons of fitness. It moves comparatively slowly because it must play on the arches of the building. Its background is reflection rather than action. It accords with a sensitive ear and a mind at ease. The handling of such music and of its more modest parallel in church and chapel has been the early stimulus and training ground of countless musicians.

In addition to these musical factors, the organist inevitably learns something of the personal and administrative problems of an institution. He must both teach and learn, rule and be ruled. Further, he is usually the musical centre of a circle much wider than his church. The organist of a parish church may be the conductor of a choral and orchestral society, a lecturer and adjudicator over a wide area, a performer and teacher of distinction, and even a competent composer of music suited to his experience or resources. There is no position in the profession more varied and more influential in range.

Add to the cathedrals and churches the universities, the colleges, and the more musical schools, and we have by far the most widespread and permanent spheres of musical endeavour in Britain. These have been our musical nurseries for centuries, and many of our most gifted men have spent their whole lives in them. Others have plunged into the secular world as performers, conductors, composers or administrators, after their formative years in or near the organ loft. That is why the organist is so ubiquitous in our musical life. There was no other institutional ladder for the aspiring youngster, and the system fed itself. The pupil was attracted to the master and strove to emulate him and follow his career.

There is one further historical fact which distinguishes the normal environment of the organ and which should give the organist a poise and a perspective. If a man would live again the musical history of a thousand years, let him sit in the choir of a cathedral and listen. There he will hear the monotone and inflections of primitive chanting, the perfected melodic art of plainsong, the fundamental diatonic harmonies, the gradual elaboration and ultimate maturity of vocal polyphony, the contemplative motet or canticle or the descriptive anthem, the whole being varied, contrasted or supported by the wealth and range of the organ and suffused by the echoing spaces of nave and transepts. There are today many more lively introductions to music. But is there anything more genuinely fundamental, more balanced in mood, more perfect in style, more sensitive and disciplined in emotion, more steadfast in musical faith? I doubt it.

International Society of Contemporary Music

The next annual festival will take place at Oslo, 30 May to 6 June 1953, by invitation of the Society's Norwegian section. Members of the International Jury are Conrad Beck, Sten Broman, Erik Chisholm, Oivin Fjelstad and Mátyás Seiber. All inquiries should be sent to the Central Office, 60 New Oxford Street, W.C.1.

The London County Council has announced a competition open to British composers for an overture for full orchestra, as a contribution to Coronation Year celebrations. The prize is £150, and works should be sent to the General Manager of the Royal Festival Hall not later than 1 May 1953. The judges will be Sir Adrian Boult, Dr. Edmund Rubbra and Mr. Gerald Finzi.

The National Youth Brass Band

By MAUD THOMSON

TO most musicians, amateur and professional, the Summer School is now an accepted part of the musical life of this country. Only to one section of the music-making public is the idea of a week's get-together still very much of a novelty. The players in brass bands, living in what the *Manchester Guardian* recently described as 'extraordinary and regrettable isolation' from the rest of the musical world, had not until quite recently been introduced to the idea; and, being highly conservative and not a little suspicious of anything new, when they were offered facilities to participate in a summer school last August they failed to respond. These were adults. But the idea of a summer school had previously been presented to the youngsters of the brass band world—and to their parents—and it is pleasing to be able to report that there is now an established National Youth Brass Band which has already held two vacation courses of a week each during 1952.

The formation of this band was first suggested by Dr. Denis Wright, who has probably done more than anyone else during the last twenty years to raise the standard of musical education and appreciation, as contrasted with purely technical advancement, among these amateur players. Naturally he got the idea from Ruth Railton's National Youth Orchestra, and with Miss Railton's full approval and sympathy he called a meeting of band enthusiasts in January 1951 to discuss his plan to do for the youth of the band world what Miss Railton had done for the young orchestral players.

The plan was quite simple in outline: players of brass band instruments between the ages of ten and eighteen were to be brought in their school holidays to a central point, to live together for a week under properly supervised boarding-school conditions, and to make music under the guidance of expert tutors. There would be group tuition on their instruments and full band rehearsals under the best available band conductors. In fact, this was a replica of the main plan governing the National Youth Orchestra.

Having had his plan approved, Dr. Wright enlisted the help of a friend, Leonard Davies of the Parr School of Music, Manchester, as Organizing Secretary. A governing Council of fifteen influential people in the band world was chosen and, with Sir Malcolm Sargent's willing agreement to become its first President, the National Youth Brass Band came into existence as an organization in May 1951. Articles and advertisements in the band journals brought in some donations and, almost more important, applications for membership. It was decided to hold the first course at Easter 1952. The fees payable by the students were fixed at six guineas; this covered board and lodging and all tuition.

The next problem was where to hold the course. Brass bands flourish mainly in the industrial areas—Yorkshire, Lancashire, South Wales, some parts of the Midlands. In each of these there were good centres. Mr. Davies set out to find an Education Authority who was prepared to help. The first to make a definite offer was the Bradford Education Committee, who were prepared to put a school at the band's disposal, with the necessary catering services. As the school, a fine modern building, was a day school, arrangements were made to import beds and bedding and turn classrooms into dormitories.

To anyone who has never had to organize a school, even a temporary one, the amount of detail that had to be gone into was staggering and rather frightening. Every aspect had in turn to be considered; every moment of the day thought out in advance and care taken that nothing should be overlooked. It was in the thoroughness of this planning that Leonard Davies proved his value to the organization. In that first week's course nothing went badly amiss and not one really unforeseen problem arose except a slight clash of temperament on the staff side!

As each student was notified of his acceptance a letter was sent, if he were still at school, to his local education office. This stated that So-and-so had been selected to take part in the course and that the parents might be requesting such financial help as the local committee was empowered or inclined to give. While no exact record exists of how many students were in fact helped, the number was certainly over fifty per cent. In some cases all expenses, including travelling, were reimbursed; some committees instituted a sort of means test and offered three or four guineas only. In a few cases help was uncompromisingly refused.

The Council invited Dr. Wright to be the chief conductor for the first course. The original idea had been his, and he naturally wanted to establish a pattern for the week that could serve, with such small changes as might be found desirable, for subsequent courses. The selection of tutors had to be most carefully thought out; for not every good player is a good teacher, and some good teachers' names are not necessarily well enough known on a national scale to be an attraction to all students or parents. However, a team was eventually chosen. The brass band is made up of five main groups of instruments: cornets, saxhorns, euphoniums and baritones, trombones, and basses (tubas). Of these, nearly forty per cent of the band are cornets, so two cornet tutors were engaged and one for each of the other sections. An experienced housemaster, himself a bandmaster, and his wife, a State-registered nurse, offered themselves as warden and matron respectively; two ladies to help in the office and a physical training instructor (to supervise recreation periods) completed the staff under Leonard Davies's control.

The band assembled at Thornton Grammar School, Bradford, last Easter Saturday. The number of students had by then reached eighty-seven, including four girls; they came not only from the North and Midlands but from Scotland and as far south as Devon and Cornwall. They

were reasonably well balanced as to actual instruments, although there was a shortage of basses. Not every youngster wants to play these cumbersome things; the lure of becoming a star cornet or trombone player obviously outweighs the doubtful privilege of providing a foundation, however essential, to another's incipient stardom. But by the following morning the deficiency of basses had been made up, extra players being recruited from a local junior band. Most of Sunday morning and afternoon was spent in testing the players and tuning instruments; starting from scratch it was necessary to hear every player and provisionally fix his position in the band. For those of us who had worked on the scheme for so many months it was a really thrilling moment when on the Sunday evening the band of ninety-two came to life. What struck at least one listener was the surprising maturity of tone and the good intonation.

THE BAND'S FIRST VACATION COURSE

Students, tutors, and (conducting) Dr. Denis Wright

The actual choice of music for such a band is bound to be difficult. The brass band's repertory is notoriously poor; hence the quite undeserved disdain with which many musicians look down on these bands, forgetting that although they may be sixty or seventy years behind the times as compared with the amateur choirs and orchestras of this country, their technical achievements and enthusiasm are equal to that of the choirs and considerably in advance of the average amateur orchestra.

Naturally, transcriptions made up the major part of the programme. There are no original works comparable to the Haydn symphonies available for youthful players; most of the original music is either too trivial for educational purposes, being mainly composed by amateurs or, in the case of the big competition test-pieces written by established composers, too difficult. Nevertheless two small original works were included and, even though the rest were 'arrangements', the names of Elgar, Holst, Grainger and Rossini are no disgrace to any programme, nor is their educational value to be despised. Chamber music was not neglected; a mixed quintet at the final concert played two Ayres by the seventeenth-century John Adson, and there was also a trombone quartet.

One of the curious superstitions in the band world is that a quartet or similar small group cannot play without a conductor. Dr. Wright wisely insisted that there must be no conductor except in the early rehearsal stages. Certainly both ensembles played admirably without any conducting except an occasional discreet movement of the leader's head; this made one wonder if the average bandmaster does not underestimate the intelligence and musicianship of his players.

The normal day was split up into five periods of musical work, interspersed of course with recreation. The day started with half an hour's ear-training; there were two periods of group tuition,

morning and afternoon, and two full band rehearsals of an hour and a half each, morning and evening. In addition there was a short talk each day on some aspect of music other than brass bands. One of the greatest problems was to stop the youngsters practising too much in their spare time. They were so keen that it was quite usual to find four or five in one room, each playing a different piece and quite oblivious of each other and of the resultant cacophony. Eventually, since sore lips began to appear, practising hours had to be limited.

Visitors to the school were encouraged, and at every rehearsal there was an audience of anything up to thirty. The propaganda value of this was immense, as were the photos and descriptions of the course that appeared in the Press, both local and national. The B.B.C. sent a recording van and subsequently broadcast a ten-minute news feature in the North Region Children's Hour. The real high spot of the week, however, was the public concert on the final Saturday evening. To those who had heard the band's first rehearsal it was interesting to notice the real progress in musicianship, quite apart from any technical improvement, that had been made during the week.

Financially, the week showed a profit of one shilling and elevenpence. Had it not been for the voluntary helpers there would have been a substantial loss. Nothing could be put aside to cover the organization expenses; these still have to be met by donations. As the news of the success of the venture got around further donations came in and the Council immediately made plans for a summer course at Reading, where the local Youth Committee had made offers of help. This course was duly held in August. The well-known band conductor, Harry Mortimer, took charge of the band, and the general scheme was much as at Bradford. A little more time was given to group tuition and a little less to full band rehearsals; two changes were made in the tutors, and the house staff was augmented.

The number of students, eighty-seven, was slightly lower, as holiday plans had been made by some parents before the second course was announced. There were ten girls this time, some of them remarkably good players. The B.B.C. gave the band a half-hour on the Light Programme, and at the end of another stimulating week two concerts were given, in Reading and Swindon.

Plans for 1953 were also announced: courses will be held in Manchester at Easter week and in South Wales during August. Such is the Council's faith in the continued success of the organization that they have looked even further ahead and have accepted an invitation to take the band on a week's concert tour to Holland, a band-loving country, in August 1954. Dr. Denis Wright and his helpers are determined to make the National Youth Brass Band a permanent institution within the brass band world. That it can be of the greatest musical value to the youngsters it sets out to help, we who have seen it through its first year have not the slightest doubt.

Bach's Keyboard Partitas

A Set of Composer's Corrections?

By WALTER EMERY

BACH published his keyboard Partitas singly, beginning in 1726. In 1731 he issued a collected edition, often called Part I of the Clavierübung. The Hirsch copy of this collected edition, now in the British Museum (Hirsch III. 37), contains a number of manuscript alterations. The present article ventures to suggest what has apparently not been suggested before—that these corrections may be the work of Bach himself.

That alterations exist in the copy is, of course, nothing remarkable. Owners of Bach's original editions, all of which are more or less erroneous, would naturally correct any mistakes they happened to notice. As far as my experience goes, however, they did not notice many. Now the first thing that strikes one about the Hirsch alterations is that there are hundreds of them. Comparable numbers have been recorded only in certain copies of the Clavierübung, Part II, and in one copy (now lost) of the 'Schübler' Chorale Preludes; and in these cases one has to reckon with more or less systematic correction by Bach himself, or a proof-reader, or both.*

This is not the place for a complete list of the Hirsch alterations; indeed, as will be seen, the vast majority of them are not worth listing. It is possible, however, to give a brief description of them; and their nature turns out to be even more remarkable than their number. In the accompanying photographs* arrows have been placed where it seemed advisable to draw attention to the alterations. In the references, the key of the Partita is given first, since the musical examples themselves do not always include key-signatures. In single-stave examples, the clef is always treble unless otherwise stated; in double-stave examples the clefs are always treble and bass. The following list analyses the alterations in this copy of Part I (the Partitas), and attempts to separate those alterations of little or no musical significance from those possessing such significance—though it is realized that the dividing line between them cannot be definite.

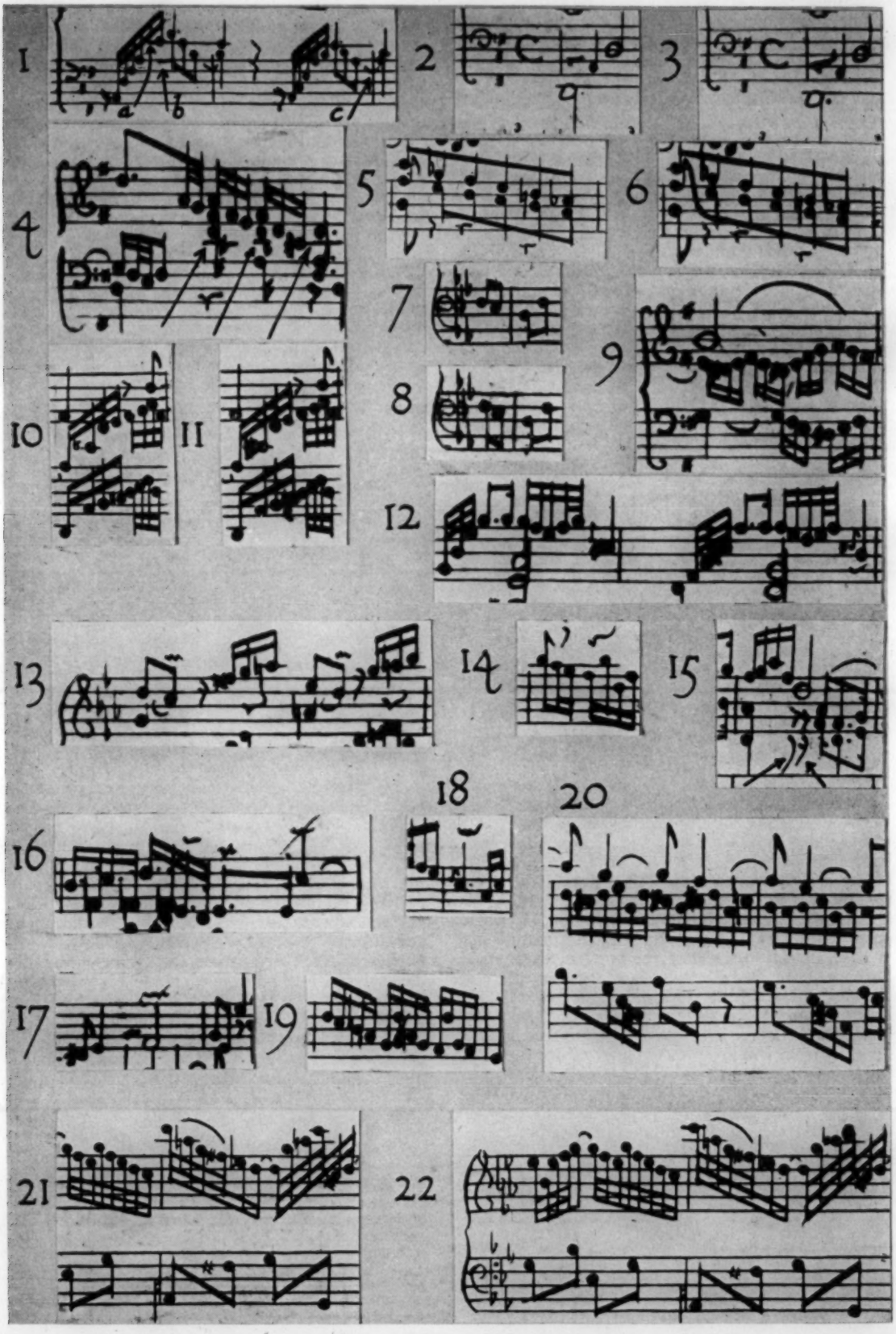
Part I: Alterations of little or no musical significance

Gaps in stems, and even gaps in stave-lines, have sometimes been filled in. Ex. 1*b* (D, Ouverture, 94).

Rest signs have sometimes been improved. Exx. 2-3 (D, Allemande, 1).

* For Part II, see *Musical Times*, May and June 1951. For the Schüblers, see G. Kinsky, *Die Originalausgaben der Werke Johann Sebastian Bachs*, and the preface to Bach-Gesellschaft XXV, 2. (I take no account here of the Hirsch copies of the Canonic Variations and the Clavierübung, Part III. The numerous marks they contain are evidently the result of their having been used, or at any rate prepared, as 'copy' for nineteenth-century editions.)

* I am indebted to the Trustees of the British Museum for permission to reproduce these passages.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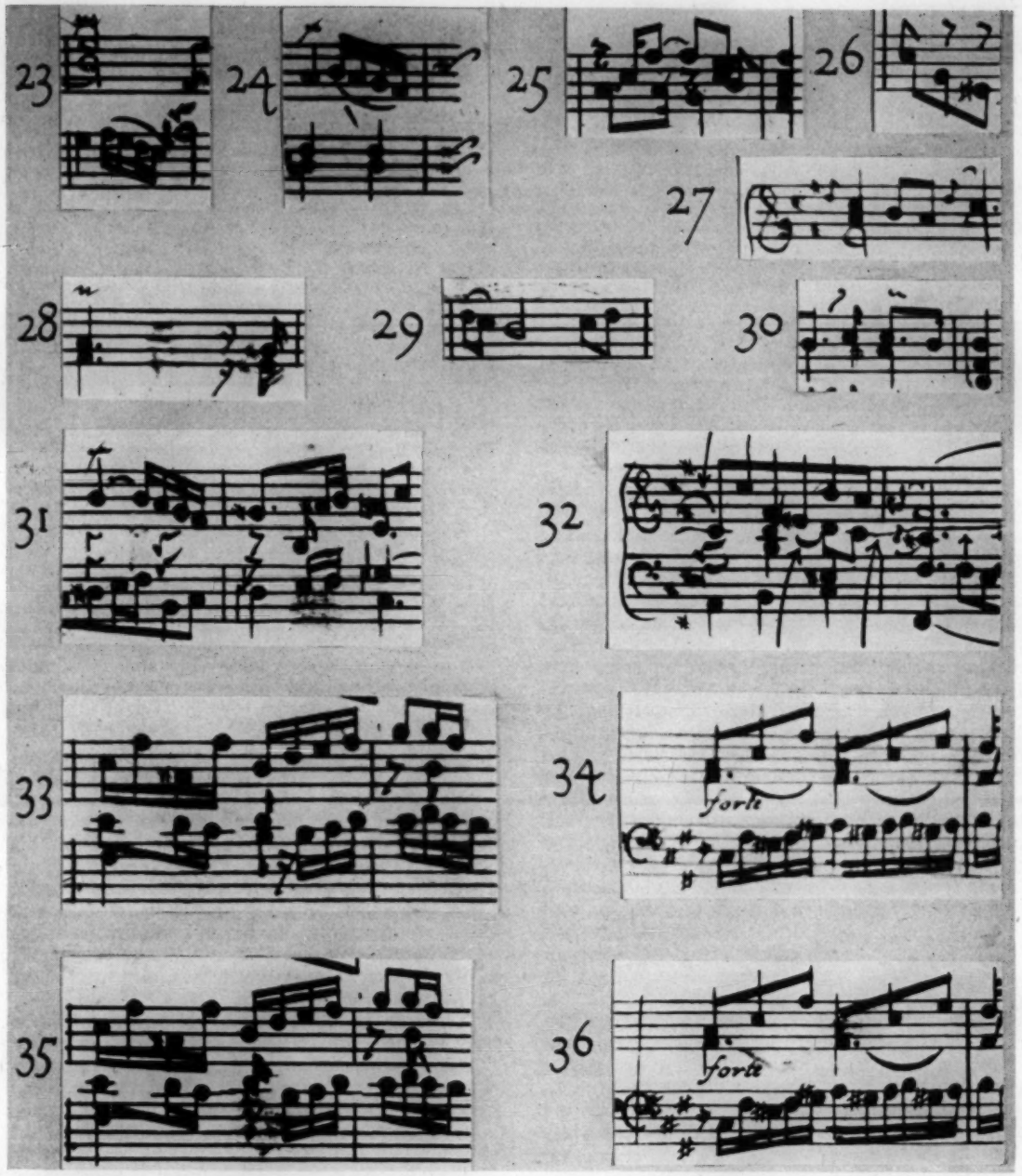


Leger lines have been added or lengthened, whether or no there is any real risk of misunderstanding. In neither case has this been done consistently. Exx. 1*a*, 4 (D, Ouverture, 94; G, Allemande, 12).

The stemming has sometimes been altered, either to clarify the part-writing or simply for the sake of appearance. Exx. 5-6, 7-8 (G, Praeambulum, 78, bass clef; C minor, Sarabande, 16).

Incorrect ranging has sometimes been cleared up by guide-lines. Ex. 9 (G, Allemande, 8).

Some of the engravers' accidentals are misshapen, and many are uncomfortably small. The misshapen ones have sometimes been improved, and the small ones have very often been enlarged. Exx. 10-11 (E minor, Toccata, 57; see also Exx. 5-6). Of all the types of alteration, this last is by far the commonest; for instance, on p. 60 of the original edition (bars 19-38 of the E minor Toccata) 78 accidentals have been enlarged. The object seems to have been to make them more conspicuous, as if to help a weak-sighted person.

Part 1: Musically significant alterations

(These are not very numerous; but it must be understood that the following list is not complete. The most striking thing about them is that they are never demonstrably corrupt; on the contrary, they are manifestly either corrections of engravers' errors or actual improvements.)

A few ties have been added: Ex. 1*c* (D, Ouverture, 95). When appoggiaturas have been added, they have sometimes been slurred in the conventional way (D, Courante, 36-7), sometimes not (A minor, Fantasia, 101-2). A number of appoggiaturas were engraved without slurs; in one such case, a slur has been added:

Ex. 12 (E minor, Toccata, 6). Note that there is no slur in bar 5.

A few ordinary slurs have been added. Ex. 13 (C minor, Allemande, 9).

A few rests have been added. They seldom affect the player, but do at any rate serve to make the notation more strictly correct. Exx. 14, 15 (D, Allemande, 28, bass clef; G, Sarabande, 32).

Ornaments have been added and altered, always in accordance with Bach's habits. Moreover, the signs used resemble those one finds in Bach autographs. See the first and third ornaments in Ex. 16 (G, Allemande, 22). In Ex. 17 (E minor, Gigue, 32) the engraved ∿∿ has been altered to ∿∿, giving a stricter inversion of the subject. In Ex. 18 (D, Courante, 4) the head of the appoggiatura is engraved, but the stem and hook are manuscript additions.

The actual notes have been altered in various ways. In Ex. 19 (C minor, Sinfonia, 52) an engraved ♮ has been altered to ♭ (cf. bar 77, l.h.). In Ex. 20 (G, Gigue, 13-14) the ♮ is an addition. For the alterations in the C minor Sinfonia at bar 21, compare Exx. 21-2; only the first one is significant, for the purposes of this article.

When one sees these latter corrections already made, in the Hirsch copy, the engravers' errors seem obvious in the extreme; but they have been so far from obvious during the last 220 years that they have escaped the attention of at least three important editors: Becker (Bach-Ges. III), Bischoff, and Soldan (Peters Urtext edition). These editors all worked from the original edition, but not from the Hirsch copy.

The person who made these alterations may possibly have been weak-sighted. He was intensely, though intermittently, concerned with the appearance of the music. He also—again intermittently—showed most remarkable ability as a corrector of the actual readings. For a similar set of alterations (showing a similar combination of concern over minutiae, critical ability, and carelessness) one need look no further than to those made by Bach himself in Part II of the Clavierübung (the Italian Concerto and French Overture). The general resemblance is close; and the fact that musically insignificant alterations are less common in Part II is easy to account for. As a specimen of engraving, Part II is on the whole much better than Part I (the Partitas); but musically it is less accurate. It is therefore natural that the proportions of musical and non-musical alterations should differ, and that each text should contain types of alteration that do not occur in the other.

For comparison with the corrections in the Partitas, I append specimens of those made by Bach in Part II.

Part II: Alterations of little or no musical significance

Gaps in stems and stave-lines do not occur, as far as I remember; certainly they are rare, except where Bach himself made erasures. He was usually careful to repair the damage: Exx. 28 (Ouverture, 16), 31 (Sarabande, 22), 35 (Echo, 65). In Ex. 34 (Ouverture, 95) the semiquaver bars are too short to reach the stem of the left-hand *a*; Bach filled the gaps (Ex. 36). Exx. 27 (Ouverture, 7) and 32 (Sarabande, 11) illustrate a type of correction peculiar to Part II: one of the engravers habitually placed treble clefs too low on the stave, and Bach generally carried them up to curl round the second line.

Rest signs have been improved. In Ex. 32 (Sarabande, 11) the improvement was necessary, for the engraver omitted the vertical strokes of both rests. In Ex. 23 (Gavotte I, 18) it was not necessary. The engraved 𝄾 was perfectly satisfactory—except that Bach took a dislike to its appearance. Compare Exx. 2-3.

Leger lines have been added or lengthened: Ex. 32 (Sarabande, 11-12). Compare Exx. 1*a*, 4.

The stemming has been altered. Ex. 25 (Concerto, i, 29)—the stem added to the second *c*″ serves no useful purpose. Ex. 31 (Sarabande, 22)—by giving the left-hand semiquavers upstems instead of downstems, Bach clarified the part-writing. Compare Exx. 5-8.

Incorrect ranging has been marked by guides. Ex. 24 (Gavotte I, 16), Ex. 25 (Concerto, i, 29), Ex. 35 (Echo, 66). Compare Ex. 9.

(On account of the higher standard of engraving in Part II, Bach seldom, if ever, found it necessary to improve or enlarge an accidental. He added a good many, and some are of the abnormal shape that occurs in the E minor Toccata. Compare the left-hand ♯ in Ex. 11 with the last ♯ in Ex. 31—Sarabande, 22.)

Part II: Musically significant alterations

Ties have been added: Ex. 32 (Sarabande, 11). Compare Ex. 1*c*.

Appoggiaturas have sometimes been slurred: Ex. 32 (Sarabande, 12). Compare the pair in Ex. 27 (Ouverture, 7) with those in Ex. 12.

Ordinary slurs have been added: Ex. 29 (Bourrée I, 21). Compare Ex. 13.

Rests have been added: Ex. 26 (Ouverture, 85, bass clef). Compare Exx. 14, 15. Wrongly-ranged rests have been erased and replaced: Ex. 28 (Ouverture, 16), Ex. 31 (Sarabande, 21—the second pair of crotchet rests), Ex. 35 (Echo, 65).

Ornaments have been added and altered. Ex. 23 (Gavotte I, 18)—an engraved *tr.* has been altered to ∾. Ex. 24 (Gavotte I, 16)— ∾ added. Ex. 30 (Ouverture, 46)— ~ and ∾ added. Ex. 31 (Sarabande, 21)— ∾ added.

Actual notes have been altered. Only two examples are given here: Exx. 33, 35 (Echo, 65) and Exx. 34, 36 (Ouverture, 95).

The corrections in Exx. 35-6 form a remarkable parallel to those in Exx. 19, 20, 22. They are obvious enough when one sees them ready-made; but it took the composer himself to make them. For various reasons, the current editions have not been based on direct examination of Bach's corrected copy; and the result has been that, as far as I know, the correction in Ex. 35 has never occurred to any editor, and Ex. 36 has been printed only as a footnote.*

The handwriting of the two sets of alterations is similar; but although the similarity probably justifies one in saying that the Hirsch alterations *may* have been made by Bach, it does not amount to proof that he *did* make them. It is the nature of the alterations that must settle this question. Is it likely that any ordinary owner of the Hirsch copy would have dealt so intelligently with the ornamentation (especially in Ex. 17), and have followed Bach's own notational habits so closely? Would anyone but Bach (of whose fussiness there is ample evidence in Part II) have troubled to make the insignificant alterations in Exx. 1*a*, 1*b*, 3, 4, 8, and 12? And *could* anyone but Bach have made the corrections in Exx. 19, 20, and 22?

Much no doubt remains to be learnt from comparing the various texts of the Partitas—the manuscripts as well as *all* the extant copies of the

* So far as Ex. 36 is concerned, this applies only to editions of the B minor text that Bach published in 1735. In editing the early C minor version, David naturally followed the source-manuscript, which is correct at this point.

editions of 1726-31*; but for the present it is sufficient to draw attention to the existence and nature of the Hirsch alterations. It may be that they were not all made by the same person; but even if that should prove to be so, the corrections in Exx. 19, 20, and 22 will still have to be accounted for, and the simplest way of doing so may be to ascribe them to Bach himself.

* There are interesting manuscript marks in the British Museum copy of Partita III (1727); some of them were certainly not made by Bach, and on the whole it is probable that none of them were. Nevertheless, one or two deserve attention—or would do if their origin could be demonstrated.

Gramophone Notes

'HE'S dead, but he won't lie down', Gracie Fields used to sing—an observation which seems to apply to the 78 r.p.m. gramophone record as a purveyor of works of more than ten-minute length. The E.M.I. group of companies, as readers will be aware, has recently entered the long-playing field, and it is hoped to comment shortly in these columns on this new range of issues. Meanwhile a new batch of old-style records (all 12-ins. except where stated) demands attention.

First a recording on Col. LX 8932-3 of Delius's 'Eventyr' (Once Upon a Time)—the first recording, except for the pre-war 'Delius Society' issue. The newly-released version is produced under the auspices of the Delius Trust. One can only applaud the wisdom of Sir Thomas Beecham, Adviser to the Trust, in selecting Sir Thomas Beecham, the eminent conductor, to make the recording. Happily these two authorities were apparently able to persuade Sir Thomas Beecham, artistic director of the Anglo-American Music Association (which controls the Royal Philharmonic Orchestra), to allow the orchestra's participation also. The result is admirable. The 'breaks' between sides have been well placed (much better than in Sir Thomas's recent recording of 'Summer Night on the River' and two other short works of Delius). The performance glows: it is both clear and warm. It is a pity, however, that the first entry of the characteristic triplet theme, low down on the bassoon (p. 4 of the miniature score) sounds too much like a vague grunt to bring out the thematic nature of the passage. The first of the two entries of the flute as the second side opens (p. 15) is similarly not sufficiently well-defined. The scoring of this work is full, but never over-lush. Delius specifies a sarrusophone (I have never seen one used) in place of the double-bassoon. But Hutchings, in his book on Delius, is surely wrong in saying that the orchestra also includes bass flute and glockenspiel. The printed score, which does not mention bass flute at all, indeed indicates a glockenspiel in the initial list of instruments, but what actually occurs in the body of the work is a part for tubular bells (Glocken).

Operatic

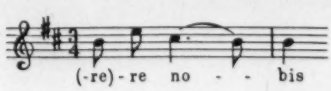
The Philharmonia's performance of Berlioz's 'Benvenuto Cellini' overture under Paul Kletzki (Col. LX 8935-6) suffers from 'muzzy' tone. The orchestra is heard to better advantage in the admirable accompaniment conducted by Vilem Tausky in Joan Hammond's recording of an aria from Verdi's 'Don Carlos' (H.M.V. DB 21510). This is 'Tu che le vanità conoscesti del mondo', the aria sung alone at Charles V's tomb by Elisabeth before her final leave-taking from Carlos. Miss Hammond, who performed the rôle last year in English at Sadler's Wells, here gives a fine performance in Italian, tackling with confidence the great range of the vocal line. (She lacks a little in sonority, perhaps, in the lower notes.) To have observed Verdi's *ppp* indication at the end would have added to the effect. There are no cuts in this recording; even the long orchestral introduction is complete.

By contrast the 'Grand Duo' from Meyerbeer's 'Les Huguenots' ('O ciel! où courez-vous?') is severely mauled, one important section being omitted entirely, and the opening recitative being transposed in key in order to accommodate another of the cuts. (H.M.V. DB 21511.) The singers are Margarete Teschemacher and Marcel Wittrisch, with members of the Berlin State Opera orchestra under Erich Orthmann. (This disc is the reissue of a pre-war recording.) The singing here is Germanic and in German, but very able; the conductor spoils one of the tenor's climaxes by coming in too soon. I do not see why the English label should name the opera as 'Die Huguenotten' and should give the opening words of the excerpt in German only. The duo is further said on the label to come from act 2; in fact, it comes from act 4 of the published vocal score, or act 3 of the three-act version which the invaluable Kobbé informs us has generally been performed.

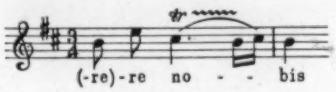
Miscellaneous

A charming oboe sonata in C by Loeillet, arranged by Evelyn Rothwell, is finely played on H.M.V. B 10291 (10-ins.) by the arranger with Wilfrid Parry at the piano. Try over the opening, and certain other parts, and see whether your friends do not identify the composer as Handel (slightly Loeillet's junior). There are indeed several of Handel's shorter works I would willingly barter for this, in which a highly individual personality comes clearly through the conventionalities of early eighteenth-century musical speech.

On H.M.V. B 10292 (10-ins.) comes an excerpt from Bach's Mass in A major—the 'Qui Tollis', sung by Margaret Ritchie, with two independent flutes and two violas in unison. (The Bachgesellschaft gives violins and violas in unison.) These five musicians apparently required a conductor, and Lawrance Collingwood's name appears on the label. Miss Ritchie convinces me until her last bars. In these the Bachgesellschaft has



but Miss Ritchie sings



The cadential shake one accepts, of course, but what about those two semiquavers instead of Bach's single anticipatory tonic? (Perhaps some expert on eighteenth-century ornamentation will rise to Miss Ritchie's defence.) A curiosity is that the flutes in the ensuing *ritornello*, who have a similar figuration to interpret, supply the shake but *not* those doubtful semiquavers.

'AJAX.'

The Musician's Bookshelf

'A Plain and Easy Introduction to Practical Music.' By Thomas Morley. Edited by R. Alec Harman

[Dent, 35*s*.]

'The English Dramatic Lyric, 1603-1642.' By William R. Bowden

[Yale University Press; O.U.P., 25*s*.]

If, in spite of its celebrity, Morley's 'Introduction' is less well known than might be expected, the reason is simple. Not only are the first and second editions rare, but even the facsimile edition published for the Shakespeare Association in 1937 is hard to come by, and on account of the small page size difficult to read. The new edition, therefore, is timely, and one must congratulate both editor and publishers on its attractive presentation.

In this short space there is little that can be said about the treatise itself which is not discussed by Mr. Thurston Dart in his very able foreword. He gives a graphic picture of the musical life of the sixteenth century and in particular of Morley's life and work. One can only confirm his opinion of Morley's erudition; for, unlike so many early theoreticians, Morley had read and studied the works he mentions. If sometimes he fails to mention the names of certain writers from whom he quotes, yet this fault, common among his contemporaries, is rare in him. Nevertheless, it is amusing to see him quoting wholesale from the Italian theorist Tigrini without mentioning the fact.

The dialogue form of the 'Introduction' was no new idea, in spite of the charming way in which Morley treated it. The first and second parts of the book, which treat of singing and descant respectively, also lack novelty; but the third part, which Morley claims is all his own work, points the way to modern principles. It teaches composition. The revolutionary nature of this conception can be seen most clearly in the light of pre-sixteenth-century practice. Till towards the end of the fifteenth century musical treatises were concerned primarily with musical theory. Even their *musica practica* was concerned with matters not immediately bound up with the process of composition, such as the recognition of modes, the hexachordal system, possible harmonic intervals, and, above all, mensural notation. Rarely did they go so far as to show how a motet tenor should be divided into rhythmic groups. A treatise which claimed to teach composition was certainly a product of Renaissance thought. Even the use of English was unusual, for Latin was the language of erudition in conservative circles till the seventeenth and even the eighteenth centuries; and, in spite of the fact that Morley was writing for a less erudite public, his book is by no means light reading.

The editor has retained the original text, but modernized the spelling. One must inevitably regret the loss of the quaint flavour created by the archaic spellings of Morley's time, but if the text gains in clarity then modernization was worth while. Seeing that the book is for the student rather than the specialist, perhaps modern spelling is indeed preferable. (In any case, as Mr. Harman points out, Morley's dialogue is eminently readable.) The musical examples have been transcribed into modern notation, and in certain cases the original notation is given in facsimile. The modern transcription of a blackened sixteenth-century semibreve, however, is not a round black semibreve, and such a compromise between sixteenth-century and modern notation is not to be recommended. Black semibreves are occasionally employed today to represent the smooth flow of plainsong melody, but they cannot be used in a rhythmic sense, and should be transcribed into definite values.

The notes to the text are a very valuable contribution by Mr. Harman, who gives full details of composers and theorists mentioned by Morley, explains unclear passages, and indeed comments on anything which he feels requires elucidation or further discussion. One cannot help regretting, however, that Morley did not have first-hand knowledge of some of the treatises he discusses, for they are still in existence. It seems clear that he knew the MS. Tiberius B.IX, the burnt remains of which are in the British Museum, but not the Waltham MS., now Brit. Mus. Lansdowne 763. If he knew Torkesey's triangular diagram of the 'proportions', which is reproduced in the present work (page 57), this was because of its popularity, and not because he had seen it in the Waltham MS. As for the treatise 'Quatuor Principalia', this occurred together with the treatises of Handlo and Egidius de Murino in MS. Tiberius B.IX, and these works are still available in the form of a copy (Brit. Mus. Add. MS. 4909). Hanboys's treatise, however, is not in the MS. Tiberius B.IX, but in Brit. Mus. Add. MS. 8866. The treatise 'Pro aliquali notitia de musica habenda' is the same as the 'Quatuor Principalia'. Again, the treatise 'De Origine et Effectu Musicae' in the Waltham MS. is a selection of a few chapters from the 'Quatuor Principalia'; and the latter is without doubt anonymous and not by Tunstede. Minor errors have thus resulted in this edition, mainly in the footnotes between pages 108 and 116. These, however, do not take away from the real value of the new edition, which deserves to be widely read.

Mr. Bowden's study has many points of contact with music, though it is primarily a literary work, dealing with the post-Elizabethan dramatic lyric. The author's principal thesis is that the songs interpolated in English plays between 1603 and 1642 were not merely decorative, but had definite significance within the framework of the drama itself. Strangely enough, few books or even articles have been devoted to the dramatic lyric, and so the present work should be welcome. The first part of the book is of most interest to musicians, who can indeed learn much from it. The ancient idea that music can evoke moods of every kind is shown here to have still flourished in the seventeenth century. For instance, in the drama music usually evoked sorrow, joy, 'enthusiasme' and love—all to some purpose, of course. Thus, music being the food of love, it is often used to induce love (or lust) in the form of the serenade, the complaint, and so on. One notes that it was unnecessary for the serenader to be the lover himself. The musicians were often enough hired, if the lover could afford them. This may seem unromantic, but suffice it to say that the serenader was usually the unwelcome suitor and not the chosen lover, who had no need of such frills as serenades. If songs could express love and lust, they could also express character, and it is a pleasing fact that the singing-man is practically always a sympathetic person, if not always a savoury one (take the grave-digger in 'Hamlet').

Mr. Bowden reveals that the song has many other functions in the drama, some deriving from the psychology of music, and some not. He thus proves his thesis that the Stuart dramatic lyric is by no means extraneous entertainment, and devotes a chapter to the reasons why it has been so considered in the past. One comment deserves mention here. 'It must never be forgotten that the age of Shakespeare and Fletcher was a singing age and that the twentieth century is not.' Another thought-provoking chapter concerns the human element in the writing of songs for Stuart plays. Certain playwrights were extremely fond of music, and this is reflected in the number of songs in their plays. On the other hand, the number of songs might depend on the vocal abilities of the actors. Such are a few of the points which interest the musician in this book, which may be summed up as an important contribution to a little-explored field.

GILBERT REANEY.

'Music in Ireland.' Edited by Aloys Fleischmann

[Cork University Press; Oxford, Blackwell, 25*s*.]

This is the most comprehensive survey that I know to cover conditions in every aspect of a country's music. Sir Arnold Bax's affectionate preface strikes a happy note, and the necessary historical background is sketched by the editor, who is professor of music at Cork University College, and one of Eire's few outstanding composers. All the better if one has some additional knowledge of the strange, wild, pathetic history of this divided land. Two nations—yet Irishmen all—make up the four and a quarter millions or so now inhabiting a country which has lost half its population in a century: the only land ever to suffer so. Some fifty articles by experts cover musical doings under three main heads: 'Music and the Institutions', 'The Profession' (including church and solo activities), and 'Music and the Public', which maps the fields from plainchant to radio, folklore to festivals. In the lists of past leaders, we naturally find a majority of foreign names, chiefly German and Italian, many such pioneer practitioners as Brase and Esposito being remembered with gratitude. There is a directory of music-teachers, and the book is graced by a dozen illustrations of valued native products, from a twelfth-century manuscript to a harpsichord, and from Lord Mornington (chiefly famed here as 'in F') to the orchestra of the state broadcasting system, Radio Eireann. North and South are separately considered. The former, of course, in many ways follows the ways of the rest of the United Kingdom, though there are strains and sharp problems in running a Six Counties government, with all its Civil Service and social anxieties. The new nation of the South, as rich in character and pride, is poor in cash. War's ravages have been desperate; having lived in Ireland, I never cease to wonder how Eire has made, in one generation, the progress she can show. Opportunities are few among a population so scattered and scanty: so, naturally, are highly-trained teachers, widely-experienced soloists, expert school-music inspirers. In these directions the contributors to this volume, assessing with admirable realism the progress made, and the reasons for its slowness, point out obvious needs, many of which had been energetically urged by the Musical Association of Ireland, which in 1939 submitted to the government's Commission on Vocational Organization a statesmanlike schedule. Both governmental and professional apathy (not unknown in other parts of these isles) balked progress, but the attempt was a gallant one. State aid on Arts Council lines is needed; and the powerful clergy could, if they would, enrich church music, making full use of plainsong wealth. I am glad to note that the National University has a department of Irish Folk Music, and that recording equipment is gathering traditional songs, of which Ireland has a grand heritage.

W. R. ANDERSON.

Exercises by C. S. Lang

Harmonic and Melodic Dictation Tests, Books I and II, are respectively suitable for A.R.C.O. and F.R.C.O. candidates. Also at F.R.C.O. level is 'Melodies and Basses'. (All Novello.)

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'Music through the Percussion Band.' By Yvonne Adair. Pp. 225. Boosey & Hawkes, 15*s*.

'An Intruder at the Ballet.' By Monk Gibbon. Pp. 121, with 41 photographs. Phoenix House, 21*s*.

'The Music Masters,' including 'Lives of the Great Composers': The Victorian Age. Edited by A. L. Bacharach. Pp. 360. Cassell, 25*s*.

'Simple Harmony.' By Dudley Langdon. Pp. 64. University of London Press, 6*s*. 6*d*.

Round about Radio

By W. R. ANDERSON

TOSCANINI comforts the mind and strengthens the spirit. In his Brahms programme I could not find the heart of his 'Tragic' overture, but the cumulative effect of two symphonies was magnificent. Perhaps, for newcomers, Toscanini causes one to realize the stature of the post-Beethoven Classic in Brahms rather than the advancing Romantic. Two pointers occur to me. The minor one concerns timings. In 1937, when Toscanini interpreted Brahms's First with the B.B.C. Orchestra, his timings were 13, 8, 4¼ and 16¾ minutes; in 1952, 12, 8¼, 4¼, 16½: total, one minute less. There is a theory that in old age conductors tend to take things faster; if so, can there be any general reason for it? It would probably be hard to find. Any man's state of mind at any given time might well cause him to quicken or slow up a trifle. I don't think this matter has been studied. While my score is before me, I may give one or two other timings. Someone, in an ancient issue of a musical magazine, gave Brahms's own for the whole work (presumably not an average, but at one particular concert) as 43: the finale, 16. Other figures I have for single performances of no. 1: First movement, Wood 12½ (his total being the same as Toscanini's in 1937—42); Boult, 16 (but with the repeat). Second movement: Wood 9, Boult 8½. Third, Wood and Boult, both 4½. Finale, Wood 16, Boult 16¼.

For the second symphony I have no previous Toscanini timing: on this evening he took 14, 8, 5 and 8¼; total, 35¼ minutes. (My timings are of the actual sound, not including the very tiny intervals between the movements. Few conductors can have made them shorter.) For the four movements of no. 2 I have other timings: first movement, Wood, 13 (total, 35½). Second, Wood and Boult, 9; Henschel, 9½. Third, Wood 5, Boult 5¼, Henschel 4¾, Walter 5¼. Finale: Wood 8, Boult 9¼, Henschel 8¼, Walter 8. Henschel, by the way, must have been, before Toscanini, the oldest conductor I have heard play Brahms: he was over eighty on that occasion. Toscanini's age tempts one to play with figures, and figures shadow the fancy which is my second pointer. He gave two pairs of symphonies, Brahms's whole output in the form; I suppose we should all agree that a root of health in Toscanini is Whole-ism: he seeks to re-create the work, the whole work, and nothing but the work. If you are attracted to philosophy, you might spell it 'Holism' (for the ideas behind that, overhaul your Smuts). Yet, comparing his arithmetic of beauty with that of some others, out of two and two he seems to make more than four—which brings one to thoughts of another aspect of philosophy, that of Gestalt-Psychology, which notes that the unity is more than the normally-noted elements which seem to make it up (e.g. a square signifies more than four lines and angles). For a rough, unscientific parallel we might think of what over- and under-tones do to music, often without our recognizing them. Mostly, our careful attention brings us notes, phrases, sections, movements, which, as we grow up, may add up to satisfying whole works: but there are times when we falter, and the magic doesn't work. To the ripest interpreters, the wholeness is all-pervading and permanent: though probably they had to fight for that 'Gestalt-perception'. It would be interesting to know when they think they really 'had' the work. How long has Toscanini truly possessed his classics? We youngsters of sixty or so look at him, in his eighty-sixth year, and Do Our Best, clinging to the hope of such wisdom, in both art and philosophy, as may match his. We can even smile upon the enthusiasts, bless them, who queued three days ahead: for we all like to be able to boast, fifty years on, 'Ah, me boy, you should have been there. *I was!*'

However fine a conductor may be, radio itself is not an ideal conductor, in the sense of conveying the whole current, as electric wires do. The stir of a great occasion adds something to the audience's emotion; listening at home, one sometimes feels that it may also subtract, taking attention from the music. Debating this, some of us wondered whether fireside score-reading isn't also a drawback: does one lose more than is gained by following the print? That is obviously one of the best ways to learn a work; but learning, though enjoyable, is not the whole of appreciation. I find myself that listening at home in the dark is most fruitful. As I get old, I don't increasingly love audiences. That, I find, is one of the impressions that the Edinburgh Festival leaves. There, in three routine-changing weeks, I trot to forty or more concerts, besides other events; I breathe much foul air, curse the smoke, and try to love music without hating humanity. It is the year's toughest assignment. Can it be Edinburgh alone that specializes in the member who preserves for the final cadence a specially virulent cough? (I saw in the *Scotsman* the other day a denunciation of this fair city as the world's worst for concert-coughs; but think of its weather!) A great deal of coughing is always largely of nervous origin: the vast bulk of it can be controlled, but the offenders are mostly unaware of their offending. Remembering how many lovely cadences have been ruined by such explosions, I venture a wish that some of the coughers might perish, hoast with their own petard (friendly Scots, if any remain, will translate the Lallans word for the Sassenach). I am reminded of some Edinburgh pleasures by their being reproduced, though sometimes but faintly, in later broadcasts. One was 'The Highland Fair', in a necessarily much cut 'studio' form. With a tiny orchestra Cedric Thorpe Davie has wrought brilliantly. The choir was very clear (most radio choirs are not). Much is lost when the colours of those gorgeous costumes, and the clever staging by Tyrone Guthrie, are missing. We had, in effect, just some of the songs and choral items, neatly linked by Robert Kemp's description. The 'production number' which Davie devised, in gentle parody of the eighteenth-century style, was not included. Not everyone enjoyed this so

much as (I venture to think) would most students of the period, and particularly students of the conventions of the stage in those days. Perfection is rare, but I think this entertainment one of the gayest I have ever enjoyed.

Pleasing items, in old-fashioned ways (which implies what we old-timers call 'tuneful' music): Cor de Groot's 'Oud-Hollandsche' piano suite (Bronwen Jones, an excellent player), and Moeran's F sharp 'Rhapsody' for piano and orchestra (1938-1943): sixteen minutes of the old magic of Irish romance; and Strauss's oboe concerto (Goossens), wafting sweet scents from the 'Rose'. We had some particularly crisp, clean Chopin (the Studies) by Colin Horsley.—It is rather sad that the word 'Festival' may sometimes be a word of dread. Most of the fragments from the I.S.C.M. which reach us on the air make me feel fatigued rather than festive. Lex van Delden's flute and harp duo was a fair sample, I take it. It seemed much like the moody, rather vague little sketches so common in the 'twenties. Indeed, my impression is that the present generation is just going through the old hoops, which to young composers of course seem quite new.——Much more easy-going to hear, though strenuous enough, was Edward Isaacs's violin sonata of 1910—pleasantly melodious, strongly sequential, with much able key-play. The brightest light half-hour brought Rossini's 'Serate Musicali', a handful of songs and duets from his later years, the daintiest of masterly trifles. I'd like all composition students to study them.——Not very gay is William Wordsworth, to whom I listen respectfully, without being stirred. His fourth quartet seems to be well built, but he never gets out of the harmonic drabness which I find rather depressing. It may be a case of his fire-sticks just not striking on my box. Nowadays when I don't much enjoy something I don't beat my breast and declare myself the most miserable of men: I just think, well, there it is: right for some folk, not for me. Next comer, please.——When opera's the word, there's nothing like Wagner: from Bayreuth, rather dimly over the etheric seas, but brightly over the ages, came from the Rhine the echoes of the godly glories in the opening scenes of 'The Ring'. Never have they sounded more aptly portentous, more noble or interest-waking. Great stuff, this 'Ring'!——In Martinu's third violin sonata (1944) ferments great energy and rhythmic verve. The harmonic idiom is old-fashioned and the ideas are mild-drawn. The slow movement's simplicity is not quite convincing, and the scherzo, as usual, lacks significant, fresh-sounding tunes. The finale seems to breathe an eighteenth-century nostalgia.

The most interesting programmes, for me, were those devoted to Bloch's chamber music, and one giving a choral novelty. The Bloch series culminated in interest in the second quartet, one of the most moving works I know. Some find in him too much protest, too many outcries, and strenuousness not fully justified. Even more than commonly, the response to Bloch may be temperamental. I do not think that his Jewishness matters most, or indeed, matters heavily; he would still be a great man, without all this picturesque and sympathy-engaging commentary on Hebraic history and nature—though it has the high merit of not sounding like mere fancy decoration: it is always integral, based on tingling sincerity. He has matured, in the second quartet, far beyond no. 1, which perhaps lasts rather long (close on fifty minutes), and strains the attention. Yet how startling it was in the days of the first world war! Its eloquent end proved him a master of impressive codas. The second quartet goes deeper, and higher: one of the few works by which one can be rapt from earth. I should say that these works contain remarkably delicate exploratory philosophy, as far as music there may go. I am glad to have had these refreshing half-hours of Bloch, and hope they will become more numerous.—— The novelty that seemed striking was Elisabeth Lutyens's short 'Requiem for the Living' (orchestra, chorus and four soloists); 'about time they produced one!' was my first thought on reading the title. It apparently begins and ends with the words (the composer's own) 'Breathe in us, life, and breathing let us live, and living breathe to wake . . .', and calls for faith and courage; but of the words I caught few, as usual. Upon the text, I suppose one could fairly remark 'It all depends what you mean by . . .' (one of the most sensible things with which to preface any discussion). If, as John Berger puts it, 'the primary purpose of art is to make people aware of the significance, the permanent value, of what they do and believe', any work that seeks to think and feel for the living should be welcome; but it seems that a good many musicians don't like to apply Berger's idea (which was written about painting and sculpture) to their art. I do not understand why. At any rate, Miss Lutyens, on a first hearing, though not mitigating her familiar harmonic harshness, seems to have shaped her thoughts in a way that grips the attention: and that is much to be thankful for.

Even contemporary music seems now to arouse no controversy; yet literature perpetually buzzes with arguments. Why is music apparently so dull a topic? Is it because compositions are unexciting? What a rarity was that pleasing little bit of argument about 'Wozzeck' lately (though most of it missed the main points: where to look for them is scarcely for me to repeat). I see Hindemith has been discussing his craft, in a book. Very few composers ever say a word about their job or their aims and ideals (if they have any), their pains and perplexities. Yet fiction is constantly dissected; I well remember Percy Lubbock's 'Craft of Fiction', so fresh and exciting, thirty years ago: and there were lively books before that. The writings of Joyce and the like have brought vast tomes, explanatory, anatomical, didactic, often reverent. I see that in America thirty-eight poets, painters, musicians, critics and psychologists have been drawn upon, over the ages, for a book entitled 'The Creative Process'. Prodigious! Why have we today so little about music? Has anyone a theory? Can it be that music is felt to be outside ordinary experience? Or is there too little music-with-words (old or new) that means anything to us now? Or do the mass of people think composers have left them far behind? ('I can't make anything of this modern stuff... Given up trying...') I'm open to hear anybody's ideas about all this.

New Music

Choral

The autumn season's products are too numerous for detailed description, or even for all the averagely-good specimens to be named. Naturally, one finds few that are bad: but sometimes arises the question, once so familiar in another connection, 'Is your journey (into print) really necessary?' To our knee-deep task, then.

Easy unison songs: Margaret Lyell's bright pair in one cover, 'Sea-Shells' and 'Sixpence in my Pocket'; Gladys Taylor's very brief slow waltz, 'Old Chelsea and Cheadle', and, separately, her 'Little Trinket Box', imaginatively tender; Lloyd Webber's appealing 'Three Little Prayers for the Saints' (one cover); Somervell's arrangement of Handel's 'Silent Worship', which also can be had for S.A., S.S.A., S.A.T.B., T.T.B.B., piano solo, and school orchestra; Hugh Roberton's contrasted pair, 'Up the Airy Mountain' and 'The Shepherd'; R. Hunt's humorous 'Old Town Band' (with a few ad lib. additional notes); editions of Storace's bluff, hearty 'Sir Marmaduke' and of Shield's crisp 'Song for the Winter'; and Maurice Jacobson's imaginative, and rather more difficult, 'Cradle Song for the Unborn'. Two-part songs: Storace's 'Peaceful slumbering', a lullaby (down to B only); Shena Fraser's 'What a dainty life', prettily done (S.A.); H. Greenhill's light, lively 'Lady April' (S.S.); Alec Rowley's 'Pan's Holiday', sturdy and strong (S.S.); Dr. Greene's 'Then will I talk', a bright-spirited sacred piece for S.S.; and Dom Gregory Murray's very simple setting of the 'Walsingham' tune, 'As I went to Bethlehem', which can be sung by boys and men, or S. and A., or T. and B. For three-part women's choir and chamber orchestra (parts on hire) or piano are Reginald Redman's 'Silver', a crisp, short fantasy-sketch for able singer-limners (a few A. notes divided), and an arrangement from Vaughan Williams's opera 'Hugh the Drover' made into a cantata: 'Here, Queen Uncrowned'. This is the heroine's proud avowal (but—a whole choir of heroines?; however, S.S.A. singers will love its sentiment). (All Curwen).

For male choirs: Thiman's 'Tom Tyler', easy, square-cut gaiety; Leighton Lucas's unaccompanied 'Why so pale and wan?', a jest with rather more harmonic stingo, and his *poco lento* piece, 'Put out Green Leaves', with its telling chromatics; S. E. Lovatt's 'Asking Mary', which suits a light company or a quartet; and an unaccompanied version by Stanford Robinson of the old favourite, 'Holy Night'.

For S.A.T.B.: M. Jacobson's easy Haydn arrangement 'The Gentle Art' (fishing, but Dan Cupid's, not Izaak Walton's, sort); Hugh Roberton's setting of the gallant Seaforth Highlanders' march, 'With Pipe and Drum'; R. Ashfield's, of 'The First Nowell' (based on the tune's flavour of the Phrygian mode). A few carols—A. Baynon's easy 'Cradle Song'; L. Marguerie's 'A Star as Bright as Day', which can be sung as a solo; Dorothy Parke's 'Snowy Field' for S. solo and S.S.A.A., then S.A.T.B.: this can be made tenderly moving. Frank Lynas's 'New Year Carol', dividing A. and B. a little, is simple and brisk. Another of Jacobson's Haydn arrangements is 'Gone is all my youthful pride', one of the master's last writings, quiet, resigned, happy. Leighton Lucas's 'The Glory of God' (unaccompanied) moves strongly and, without making a difficulty of key, manipulates that element attractively. All the above works are from Curwen.

Novello's parcel includes some women's-choir works: Mozart's well-known 'Ave Verum', arranged for S.S.A. by B. Trant; and Carey's 'Flocks are sporting', with its fairly simple runs, in which the third part (A.) can, if desired, be omitted; Thiman's suite, 'Songs of England', now arranged for S.S.A. from the original (S.A.T.B.) form; these six range from prayer to pride, last about twenty minutes, and will please lively choirs. The full orchestral material is on hire. Strings and piano, with timpani ad lib., can be used. Hans Gál's 'Youth and Cupid' (S.S.A.A.), with words by Queen Elizabeth I, no less engagingly swings and flows in free-ranging musicianly grace. Male chorus: M. Blower's 'Channel Shanty' is for burly yet natty T.T.B. choirs, and his 'My Ship' holds genial sentiment (T.T.B.B.). Handel's 'Art thou troubled?' is a rich, quiet four-part item (arr. D. Ratcliffe).

Sacred music (also from Novello): C. S. Lang, a shapely, attractive Te Deum and Benedictus, separately printed, in F: straightforward, rewarding. Henry Havergal's Communion Service in F minor is within the grasp of any wise small choir. Such composers are happy in the good English tradition, wherein a revered master taught us all: S. S. Wesley, whose Magnificat and Nunc Dimittis in E is here, edited by Henry G. Ley. Those first organ bars set the cathedral scene, which the divided parts (up to eight) so nobly enrich. The editor gives a few notes on his work—the redistributing of parts, for instance, and other clarifying acts. The work should now be more widely heard. Unison parts for men, for use with some original choir-and-organ editions, are now printed: these are for the Magnificat and Nunc Dimittis, as follows: Parry in D, Charles Wood in D, and also in C minor, and in E flat; and for Ireland's Te Deum in F. In the last two there are some divisions into two parts. This is a good idea, whereby the best use can be made of a choir's capacities (often a more judicious way than the common one). Still more sacred music: Thiman's Thanksgiving cantata 'The Earth is the Lord's' is for M.-S. and BAR. soli, chorus, and organ. The libretto is from the Bible and hymns; there is good variety in the deployment of the choir (some quartet or semi-chorus work), and the music, in familiar style, presents twenty-five minutes of thoughtful good cheer.

Welcome arrangements from Novello: Blow's 'O pray for the peace' (W. Shaw) for S. solo (or S. full) and S.A.T.B., short, simple; and Purcell's 'My beloved spake' (E. J. Dent). Than this few brighter spring celebrations can be found; S.A.T.B.B., with organ (strings, if possible, but they are not essential); A.T.B.B. need to be well balanced, for the four-part work thus divided. Introits: Two in one cover, by Poole-Connor ('Unto Thee' and 'Hide not Thy face'); and four still shorter seasonal ones, by C. F. Waters: all very seemly and simple. Carols, unaccompanied: H. Greenhill, 'There is no rose' has a good 'Alleluia' rejoicing at the end; and Hugo Cole's 'Sweet was the Song' is happily touched off, in *larghetto* quietness. Alec Rowley's two hymns, 'O Blest Creator' and 'O Saving Victim' (one cover), also for S.A.T.B., have the right firm dignity, and do not soar too high for shy congregations.

From the Oxford University Press comes another considerable packet. I run, as usual, through the orders, from Unison to Full Choir. Unison: Armstrong Gibbs, 'Dream Pedlary', a delicate fancy, needing a pianist who can murmur; Grace Williams, 'O Rare Turpin', 'The Shepherdess', 'Song of the Flax', 'Bonny at Morn' (separate covers): the first sadly, yet gaily libelling lawyers, the second a French song ('Il était une bergère': both languages printed), the third a bold Russian song, with a little optional descant, and the last meditative, with its big jumps—a bit of rather unusual Englishry. Another sweet fragment from the French is Ley's arrangement of 'Quittez, pasteurs', here entitled 'Come, Gentle Shepherds'. Such ditties are happily easy to memorize; every child should have a store of them, to nourish his imagination. A useful treble-voice anthem is Sydney Watson's 'All my hope' (S.S.): fairly free, needing good soarers. His unison Magnificat and Nunc Dimittis

For George Guest and his Lady Margaret Singers

O sing unto my roundelay

Part-song for S.A.T.B. (unaccompanied)

Words by THOMAS CHATTERTON (1752-1770)

MUSIC BY

JOHN HIND

London: NOVELLO & COMPANY, Limited

Allegretto
p espress.
SOPRANO
O sing un - to my roun - de - lay, O drop the
ALTO
O sing un - to my roun - de - lay, O drop the
TENOR
O sing un - to my roun - de - lay, O drop the
BASS
O sing un - to my roun - de - lay, O drop the
Allegretto ♩=c.72
ACCOMPT (for rehearsal only)
poco cresc.
bri - ny tear with me; Dance no more at ho - ly - day,
bri - ny tear with me; Dance no more at ho - ly -
bri - ny tear with me; Dance no more at ho - ly -
bri - ny tear with me; Dance no more at ho - ly -

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MADE IN ENGLAND
17789

mf
Like a run-ning ri - ver be:
p
My love is dead, Gone to his
mf
day, Like a run-ning ri - ver be:
p
My love is dead, Gone to his
mf
day, Like a run-ning ri - ver be:
p
My love is dead, Gone to his
mf
day, Like a run-ning ri - ver be:
p
Gone to his
mf
p
death - bed All un-der the wil - low tree,
dim.
All un-der the
death - bed All un-der the wil - low tree,
dim.
un - der the
death - bed All un-der the wil - low tree,
dim.
un - der the
death - bed All un-der the wil - low tree, the wil -
dim.
wil - low tree.
p
See! the white moon shines on
wil - low tree.
p
See! the white moon shines on
wil - low tree.
mp
See! the white moon shines on
low tree.
p
See! the white moon shines on
mp
p

cresc.
mf
high: Whi-ter is my true - love's shroud: Whi-ter than the morn - ing
high: Whi-ter is my true - love's shroud: Whi - ter than the morn - ing
high: Whi-ter is my true - love's shroud: Whi-ter than the morn - ing
high: Whi - ter is my true - love's shroud: Whi - ter than the morn - ing
dim.
p
sky, Whi-ter than the eve - ning cloud: My love is
sky, Whi - ter than the eve - ning cloud: My love is
sky, Whi-ter than the eve - ning cloud: My love is
sky, Whi - ter than the eve - ning cloud:
dead, Gone to his death-bed All un-der the wil - low tree,
dead, Gone to his death-bed All un-der the wil - low tree,
dead, Gone to his death-bed All un-der the wil - low tree,
Gone to his death-bed All un-der the wil - low tree, the

dim.
sempre p
All un-der the wil - low tree. Here up -
dim.
sempre p
un - der the wil - low tree. Here up -
dim.
mp
un - der the wil - low tree. Here up -
dim.
sempre p
wil - - low tree. Here up -
dim.
sempre p
mp
sempre p
on my true - love's grave Shall the bar - ren flowers be laid;
on my true - love's grave Shall the bar-ren flowers be laid;
on my true - love's grave Shall the bar-ren flowers be laid;
on my true - love's grave Shall the bar-ren flowers be laid;

mp espress.
Not one ho-ly saint to save All the cold-ness of a maid: My love is
mp espress.
Not one ho-ly saint to save All the cold-ness of a maid: My love is
mp espress.
Not one ho-ly saint to save All the cold-ness of a maid: My love is
mp espress.
Not one ho-ly saint to save All the cold-ness of a maid: My love is
mp espress.

f
3
dim.
dead, Gone to his death-bed All un-der the wil - low tree,
f
3
dim.
dead, Gone to his death - bed un - der the wil - low tree, the
f
3
dim.
dead, Gone to his death-bed un - der the wil - low tree, the
f
3
dim.

più dim.
All un-der the wil - low tree. Come, with a - corn-
più dim.
wil - - low tree. Come, with a - corn-
più dim.
wil - - low tree. Come, with a - corn-
più dim.
wil - low tree.
- cup and thorn, Drain my heart - ès blood a - way;
- cup and thorn, Drain my heart - ès blood a - way; Life and
- cup and thorn, Drain my heart - ès blood a - way; Life and
Drain my heart - ès blood a - way;
cresc.

f
Life and all its good I scorn, Dance by night, or
all its good I scorn, Dance by night, or
all its good I scorn, Dance by night, or
f
Life and all its good I scorn, Dance by night, or
f
rall.
feast by day:
p subito
dim.
feast by day: My love is dead, My love is dead, My
rall.
p subito
dim.
feast by day: My love is dead, My love is dead, My
p subito
dim.
feast by day: My love is dead, My love is dead, My
rall.
p subito
dim.

meno mosso
mp
My love is dead, Gone to his death-bed
love is dead, is dead,
meno mosso
love is dead, is dead,
dead, is dead, is dead,
love is My love is dead, is dead, is dead,
meno mosso
pp
All un-der the wil-low tree, All un-der the wil-low tree.
rall.
tree, wil-low.
pp
un-der the wil-low tree, un-der the wil-low tree, wil-low.
pp
un-der the wil-low tree, un-der the wil-low tree.
rall.
pp
un-der the wil-low tree, un-der the wil-low tree.
pp
rall.

is simple and satisfying. Some two-to-four-part items: 'The Glory of the Land' is a good brightener—a harvest-rejoicing for S.S., from Gluck's 'Iphigenia in Tauris'. String parts and full score can be hired. The piano alone, as here, may be used. Leslie Woodgate's 'Six Carols' for S.A.B. and piano, all old favourites, will be useful for young choirs. More carols: 'Our Lady's Lullaby', by Warrell, arr. by G. Foote for S.S.A., a pleasant 6-8 lullaby; and N. Gilbert's stimulating 'Puer Natus', arranged from the Oxford Book, so well known, in which a unison part works in with the S.S.A. chorus. One man's-piece: Arnold Goldsbrough's arrangement for T.BAR.B. of Purcell's 'Man is for woman made': with piano ad lib. This cheery ditty has a few runs.

W.R.A.

[Further choral music will be reviewed next month.]

Songs

Oxford University Press

Vaughan Williams would despise a reviewer who consciously belied his opinion on music because a great name instead of an unknown one was revealed as the composer's. Had most of the seven songs reprinted from 'The Pilgrim's Progress' been issued under the name of a minor composer, only two or three of them would have been deemed worth wide circulation; but it is no respecting of the composer which forces one to qualify that statement. Every one of these songs, in the present writer's opinion, made its mark in the theatre, and most of them did so strongly enough to be remembered, or rather immediately recognized, along with the dramatic context, stage setting and scoring. Most of them will therefore be welcomed by those who liked the opera. One or two, such as 'The Song of the Leaves of Life and the Water of Life', which finishes very effectively as a duet, use some of the recurrent motives of the opera. The simple items (e.g. 'The Woodcutter's Song') seem neither genuinely simple and spontaneous, nor superficially simple, but highly sententious when we see them on a single copy, and 'Who would true valour see' did not quite make the effect one looked for even in the theatre. It opens magnificently, but the recurrence of its opening strain is lame, and the high notes at the end seem merely conventional. In the theatre one felt that the best music was that wherein one was least reminded of the possibility of making a spoken play of Bunyan's masterpiece; it came, for instance, in the scherzo for By-Ends, in which only specifically musical ideas, appealing by purely musical procedures, advanced the necessarily slow dramatic action. For similar reasons, the finest song in this group—one which should stand with the best of Vaughan Williams—is 'The Song of Vanity Fair', and this is precisely the item which has been composed for publication *as* a separate song. The words are by Ursula Wood, and we are told that both words and music differ considerably from those given in the Morality.

L. A. G. Strong and Ianthe Dalway have collaborated well in setting Three Irish Airs. Even those who would forbid the accompaniment of folk songs, and would have these tunes played only in imitation of the two old fiddlers of the Mourne Mountains from whom they were noted down, are likely to take little offence at the verses or the arranger's delicate but adequate treatment. The same remarks may stand to welcome Grace Williams's words and accompaniment to the Welsh song 'Watching the Wheat'. The original words are by the eighteenth-century poet, Wil Hopkin. The tune has some curious resemblances to 'O Tannenbaum'.

Boosey & Hawkes

Arthur Oldham's six songs to sacred lyrics by Rolle, published in a collection entitled 'The Commandment of Love', fail to show the composer's reasons for publishing. Only an old fool of a reviewer would demand that something recognizable as 'interesting melody' should be found within a collection of six songs, or would judge the exquisite subtleties of the Britten-Pears vocal line as he would the linear finesse of Brahms. But if Mr. Oldham is not offering melody, what is he offering? Certainly not harmony and texture, which are amateurishly simple and crude; certainly not expressive *parlando* in the 'Pelléas' tradition, or else the '-ty' in 'stability', at the end of a song at *maestoso* pace, would not be held for nine beats to stress a crude rhyme with 'that thou may be'. Whether or not we are made uncomfortable by the concert singing of Rolle's particular vein of religious mysticism, Mr. Oldham's purpose is sincere and serious, and the present writer wishes he could find any evidence beyond the setting of the first two lines of the first song that Mr. Oldham had the musical ability to achieve his purpose.

Singers and accompanists who seek genuinely modern songs, neither too exacting from either partner nor completely baffling to the sensitive but non-performing listener, should scrutinize Aaron Copland's 'Dear March, come in!' 'Heart, we will forget him', and 'Nature, the gentlest mother', three of his settings of verses from the Twelve Poems of Emily Dickinson. Their emotional points are more telling than they would be in a continuously romantic technique; Copland's voice parts are genuinely lyrical, yet at his most poignant moments he never evokes methods used by others. The songs 'Going to Heaven' and 'I've heard an organ talk', from the same series, contain passages of musical wit, but it is difficult to share the poet's taste; and in the first of the two pieces mentioned there seems no reason other than sheer caprice for one or two recalcitrant accentuations of weak syllables.

Elkin

Quite the most enjoyable song that has come the way of this reviewer for many a month is Alec Rowley's setting of Austin Dobson's 'With Pipe and Flute'. Urbane wit is no easy matter for the lyric muse, and when the poet is satirical only a very experienced composer or else a singularly inspired one can bring the wryness into musical expression without deforming it. Those of us who have long envied Rowley his inexhaustible melody and neat grasp of a harmony neither stale nor far-fetched can see that, for all its unpretentiousness, this four-pager is a piece of virtuoso composition; its nimble use of enharmonics and sly chromatics is worthy of Fauré. Withal the song is thoroughly English; a delicious, naughty little thing.

It is a pity that Quilter's 'A Song at Parting' (Christina Rossetti's 'When I am dead, my dearest') is hardly worthy of its text, and can represent little more than the idle thoughts of a busy and at times admirable composer.

Augener

This firm's issue of Schubert songs to Capell's excellent English versions (German words also provided) continues with 'Postboy Kronos', for which some of us have long hoped, the enchanting and neglected 'Spring in the Forest' (Reil's 'Das Lied im Grünen') and two songs to verses by Seidl, called 'The Passing Bell' and 'Cradle Song'.

Francis, Day & Hunter

John Clements's 'Limehouse Reach' (words by C. Fox Smith) and 'Mirage' (words by Christina Rossetti) are balladry which would be the better for less reach-me-down; the composer reveals more than mere facility and, unless in great haste, should not need to reach down.

Curwen

Ian Parrott arranges Dibdin's 'Nothing like Grog', which takes well the discreet cosmetics of the arranger; otherwise we should too easily recognize that, though the words are, the tune is not quite first-rank Dibdin.

A. H.

Instrumental

Max Rostal has edited for Chester's a remarkable 'Passacaglia for violin alone' by Biber, the first great German writer for the violin and a predecessor of Mozart's in the post of musical director to the Archbishopric of Salzburg: his works were almost certainly known to Bach, whose solo sonatas were written about sixteen years after Biber's death. The effective performance of this work demands considerable technical proficiency in contrapuntal part-playing and variation of tone; but Mr. Rostal's careful markings provide an admirable guide, and the piece should furnish a welcome alternative in concert programmes to Bach's overworked Chaconne. There is also a version in C minor, a fifth lower, for solo viola. A modern piece of virtuoso violin writing, and an interesting free adaptation of the passacaglia principle, is to be seen in Ivor Walsworth's 'Lento ed accelerando' (Augener), of which the thematic basis is a figure of a falling fourth. As it increases in speed the music mounts in tension, by ingenious devices of harmony and layout, to a tremendous final climax. The brilliant solo part is extremely exacting (the piano accompaniment also is not to be lightly undertaken), but the piece makes a useful addition to the concert-violinist's repertory, which is strangely deficient in 'pieces' as opposed to sonatas. A new violin-and-piano Sonata by Kenneth Leighton (Lengnick) is an agreeable work in three connected movements revealing a feeling for *cantilena;* but the composer is not always sufficiently discriminating about the quality of his material (the finale represents a distinct falling-off in this respect) and several easily-recognizable influences appear to be at work on him—Bloch and Vaughan Williams chief among them. When he has developed his own individual style Mr. Leighton may produce a more completely convincing work.

'Three Pieces' for cello and piano by Marc Wilkinson, a Paris-born Australian resident in America (New Music, New York), are doctrinaire twelve-tone studies which, like most run-of-the-mill dodecaphony, seem to have no basic rhythmic impulse: the result is arid vapouring which is not even grateful to the players. A two-octave glissando which, in the space of three quick (crotchet 112) beats, is marked successively *pizzicato*, *saltando* and then *arco* should be worth hearing.

Wind instruments are still poorly catered for, despite several interesting additions to the catalogues in recent years, and it is good to see composers and publishers turning their attention to this much-neglected field. For Lloyd Webber's Suite in F for trumpet (Francis, Day & Hunter), however, little more may be claimed than that, as it was intended to do, it provides effective teaching material by virtue of its understanding of the various aspects of trumpet technique. Almost the hardest *genre* of all to write is that of music for unaccompanied wood-wind: it is difficult to avoid the Scylla of perpetual pastoral rhapsodies (fathered by Debussy's 'Syrinx') on the one hand and the Charybdis of scrappiness (as in Stravinsky's 'Three Clarinet Pieces') on the other. It may well have been the very problems of the medium which attracted Benjamin Britten to write his 'Six Metamorphoses after Ovid' for solo oboe (Boosey & Hawkes); and as may be expected from one with his technical accomplishments, he succeeds in establishing several widely different moods by apparently simple means. All his harmonic implications may not be easily appreciated at first, and the cumulative effect of unsupported oboe tone for the fifteen minutes of the full suite may be apt to pall; but these pieces will be welcomed by all oboists possessing the requisite virtuosity. There is a certain Brittenishness about the second movement of Gordon Jacob's Concerto for flute and strings (Joseph Williams) through the use of piled-up triads, but elsewhere he is his usual urbane, deft and inventive self. The work perhaps relies more on craftsmanship than on inspiration, compared with his delightful concertos for oboe, bassoon and horn, but it is scarcely necessary to say that it is extremely well written and will be gratefully received by flautists and audiences alike.

L. S.

String Orchestra

In William Alwyn's Concerto Grosso no. 2 (Boosey & Hawkes)—a vigorous work for strings, plus a string quartet—the hand of a fine craftsman is evident. The music is flavoured by an atmosphere of the eighteenth century, and this forms the foundation of both its rhythmic style and its harmonic outlook. Upon the first emergence of the solo strings, the scale of G is most effectively employed as a figure of considerable importance. For this, a related key might have been better as providing greater tonal contrast. The second movement, also in G, is the least distinguished of the three, both thematically and harmonically. A strong and vital third movement, in which the composer's individuality has full play, is rounded off by a reference to the second movement, a reincarnation that speaks well for the composer's artistry. A first-class orchestra is required for the effective presentation of the work.

Like the previous work, George Dyson's Concerto da Chiesa (Novello) employs full strings and a quartet, but how interesting to note the difference in texture. Alwyn paints in oils, Dyson in water colour. In this revival of the 'Church Concerto' the composer uses five hymn-melodies. In the first movement, 'Veni Emmanuel', is more implied than evident, conveying a musical mysticism of fine quality. 'Corde natus', in the second movement, is given out in its entirety by solo viola over divided violas and cellos. This colour creates an atmosphere that seems right in itself, and throws into contrast the entry of the violins on their first appearance. This lengthy movement extends to twenty-four pages, in which new melodies frequently suggest, rhythmically, the hymn-tune itself. The third movement, 'Lactatus sum', with its bold syncopations, its many original rhythmic devices, and its implied fugue, rounds off a significant and unostentatious work. One cannot but note the simplicity of its construction and the many (one may use the word in its strongest sense) delightful harmonic effects. The work is within the powers of a really good amateur string orchestra.

Benjamin Frankel's op. 12 is entitled 'Youth Music' (Augener). There are four sections. 1. On the March. 2. Playful Moment. 3. Pause for Thought (we remember the fallen). 4. Forward . . . March. This composer knows how to score for strings, and the work 'plays itself'. The weakest movement, musically, is the second, with a canon that seems to be made rather than inspired. The most deeply felt is the third, a poignant reminder of the futility of war, and the most effective the first and fourth, with their gay and spirited tunes. French influence (all to the good) is displayed. Orchestras of young people should find the work useful, playable, and satisfying.

A. R.

'Sing Care Away'

The latest part (Book 4) of this series is now available (Novello). It consists of fifty-eight English folk songs—including carols and sea songs—in Cecil J. Sharp's arrangement for voice and piano, selected by Maud Karpeles.

'Old American Songs'

These five songs by Aaron Copland—written for Benjamin Britten and Peter Pears—are now also available in various choral arrangements by Irving Fine. (Boosey & Hawkes.)

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

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Diploma Examinations (Associateship and Fellowship), January 1953. Latest dates of entry :

London: For Associateship, Thursday, 27 November; Fellowship, Thursday, 4 December. In the case of new members the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, 20 November.

Glasgow: For Associateship and Fellowship. All entry forms and fees (also proposal forms for new members) must be received at the College not later than Monday, 17 November.

No names will be accepted after the above dates.

Choir-training Examinations, May 1953. The Syllabus may be obtained on application to the College.

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J. A. SOWERBUTTS
(*Hon. Secretary*).

MISCELLANEOUS

St. Martin-in-the-Fields

Isobel Baillie, with Michael Mullinar at the piano, will give a recital on 7 November at 7.30 in conjunction with John Churchill (organ) and David Buchan (piano) in aid of the United Appeal for the Blind. Programmes (2*s.* 6*d.*) may be had from Mr. H. G. Cook, United Appeal for the Blind, 204 Great Portland Street, W.1. Three Mozart concerts will be given by the Capriol Orchestra (Roy Budden) on 8, 15, and 22 November at 2.30. The St. Martin's Cantata Choir and Orchestra (John Churchill) will give a performance of Mozart's Requiem on 9 November at 7.45. Details of these and other concerts may be had from the Music Secretary, St. Martin-in-the-Fields, W.C.2.

Birmingham Cathedral

The Birmingham Bach Society (Dr. Willis Grant) will sing Bach's Cantata no. 61 on 3 December ; the Suite in B minor and the ' Wedge ' Prelude and Fugue will be included in the programme. On 28 March a performance of the St. Matthew Passion will be given and on 13 May settings of the Canticles by Weelkes, S. S. Wesley and Herbert Howells will be sung.

The newly-formed ' Friends of The Annunciation ', Bryanston Street, W.1, announce that Cathedral Evensong will be sung in that church on the second Sunday of every month at 3.15. Special music will be sung by the gentlemen and boys of the choir under the direction of Mr. Leslie Taylor. On 16 November, the service will be Brewer in D major, and the anthem Mendelssohn's ' Hear my prayer '. All music-lovers will be welcome, and it is hoped that many who may be engaged in their own churches in the evening may take this opportunity to hear a full choral service in a parish church in the afternoon.

Musical services in connection with the reopening of the organ in Dursley (Glos) Parish Church will continue until May 1953. Dr. Herbert Sumsion will give a recital on 13 November at 7.30 and Mr. Walter Goodman will conduct a concert of music for organ and strings on 29 November at 6.0. Other events are a programme to be given by the choir of Bath Abbey and Mr. Ernest Maynard on 10 January, Pergolesi's Stabat Mater, conducted by Mrs. E. E. Thomas on 26 March and organ recitals given by Mr. Cecil Adams.

Included in the programme of music of the seventeenth and eighteenth centuries given by the Renaissance Singers (Michael Howard) at St. Marylebone Parish Church on 11 October was Purcell's verse-anthem ' My song shall be alway '. This is the only one of Purcell's anthems to make extended use of the treble voice as soloist, and Mr. Howard thinks that the performance may be the first since it was sung at the Chapel Royal in about 1688.

Recent recitals have been given by Mr. George Dawes and the choir of Hurstpierpoint Parish Church at Uckfield Parish Church; by Mr. Clifford Brown (organ), Miss Geraldine Middleton (soprano), Miss Frances Pearcy (mezzo-soprano) and Mr. Donald White (violin) at Sidmouth Parish Church; by Mr. Raymond Fear with the choirboys at South Shore Parish Church, Blackpool; by Mr. A. H. Lusty (organ) and the Choir at St. Mary's Church, Cholsey, Berks.

Sidcup and District Church Choirs Association (a hundred and thirty voices from Anglican and Free Church choirs) would welcome advanced students and experienced singers for the occasional performance of oratorios and other standard works. A bass soloist is required for selections from ' The Messiah ' on 5 and 6 December. Those interested should write to the Hon. Secretary, Miss J. M. Atkins, 11 Park Hill Road, Sidcup, Kent.

Combined choirs sang Evensong in Alnwick Parish Church on 27 September. Canticles were sung to Harris in A and the anthems were Charles Wood's ' O most merciful ' and Thiman's ' Sing Alleluia forth '. Mr. J. W. Richards was at the organ and Mr. J. P. Burn conducted.

The Stanford Centenary was celebrated in Wigan Parish Church on 29 September by the church choir (George Galloway) and Mr. Roy Taylor in a programme of the composer's works. At Wellington Church, Glasgow, Mr. W. M. Coulthard's voluntaries on 28 September were by Stanford.

A recital was given on 3 September at St. Augustine's Church, Ipswich, by Mr. Michael Fiddaman (organ) and Mr. Reginald Kell (piano). The programme included Mozart's piano concerto in A.

Dr. Douglas Hopkins has been appointed organist of Canterbury Cathedral in succession to Mr. Gerald Knight, who is now Director of the Royal School of Church Music. Dr. Hopkins has been Master of Music at Peterborough since 1946.

A series of recitals was given in St. Dunstan's Church, Liverpool, during September and October. Those taking part were Dr. Caleb E. Jarvis, The Wallasey Singers (S. de B. Taylor), Mr. Robert Davies, Mr. Brian Runnett, Mr. Noel Rawsthorne and Mr. Noel Evans.

Midday music at St. Helen's, Bishopsgate (1.15-1.45): Tudor Singers (12 November); Christmas Music from 'The Messiah' (10 December); John Churchill and the Cathedral Singers (14 January); Philip Dore (11 February); Boris Ord (11 March); Bach's Easter Cantata (15 April).

A series of recitals will be given on Thursdays at 1.15 during November at St. Dunstan's Church, Fleet Street. The Renatus Harris organ has been rebuilt recently by Henry Willis. Those taking part in the series are Dr. W. McKie (6), Lady Jeans (13), Miss Edna Howard (20), and Dr. Harold Darke (27).

On 23 September the last of a series of six summer recitals was given in Dawlish Parish Church, when the Church Choir with strings and organ sang verse anthems by Purcell and Handel's Coronation Anthem. Mr. W. J. Holman is organist and choirmaster.

Another series of weekly organ recitals is in progress at Holy Trinity Church, Kingsway, in aid of the Organ Reconstruction Fund. Dr. Francis W. Sutton will play on Thursdays at 1.10 during November.

Combined choirs (including sixty boys) from the Dulwich Deanery sang Evensong at St. Luke's Church, West Norwood, on 27 September. Canticles were sung to Walmisley in D minor and the anthems were Tye's 'O come, ye servants' and Purcell's 'Rejoice in the Lord'. The organ accompaniments and voluntaries were played by Miss Audrey Millar, Mr. David Hatton and Mr. Raymond Gray; Mr. Frank Uppingham conducted.

A recital of choral and instrumental music was given on 28 September at Barnsley Parish Church by the church choir (Kenneth Shaw), Mr. John Long and Miss Wendy Shaw.

Mr. Peter Goodman is giving a series of seven recitals at Holy Trinity Church, Hull. Those remaining are on 8, 18 November and 6 December, at 7.15.

The inaugural recital on the new organ (by Messrs. Hill and Norman & Beard) at Christ Church, Crouch End, N.8, will be given by Dr. G. Thalben-Ball at 8.15 on 27 November. Tickets for this and further recitals from Mr. T. A. W. Hydon, 51 Sandringham Gardens, N.12.

Appointments

Mr. Harold E. F. Bebbington, St. John the Evangelist Parish Church, Carrington, Nottingham.
Mr. Robert Arnold, St. Alban the Martyr, Holborn.
Mr. C. Whitaker Wilson, Cathedral Church of the Good Shepherd, Chelsea.
Mr. H. V. Loydell, St. Mary the Virgin, Willingdon, Sussex.
Mr. J. Tyrrell, Fleet Parish Church, Hants.
Mr. Christopher Cooke, Leintwardine Parish Church, Herefordshire.
Mr. Hugh Burn, Cavendish Street Chapel, Manchester.

SELECTED RECITALS

Dr. T. H. Cronchey, St. Margaret's Church, King's Lynn—Fantasia in A, *Alan Gray;* Psalm-Prelude no. 2, *Howells;* Prelude and Fugue in B minor, *Bach.*

Miss Margaret Cobb, St. Mary-the-Virgin, Oxford—Prelude and Fugue in G, *Bach;* Variations on an old Flemish song, *Flor Peeters;* Canon in B minor, *Schumann;* Carillon, *Murrill;* Three pieces, *Lovelock;* Scherzo, *Whitlock;* Prelude and Fugue on B A C H, *Liszt.*

Mr. Allan Biggs, Canterbury Cathedral—Toccata, Adagio and Fugue in C, Prelude and Fugue in G, *Bach;* Fantasia in F minor, *Mozart;* Scherzo and Adagio (Symphony no. 4), Allegro (Symphony no. 6), *Widor.*

Mr. Norman H. Jones, Cromer Parish Church—First movement from Sonata in G, *Elgar;* Psalm-Prelude no. 1, *Howells;* Prelude and Fugue in D, *Bach;* Scherzo in G minor, *Bossi;* Toccatina, *Yon;* Fantasia and Fugue on B A C H, *Liszt.*

Dr. Henry G. Ley, St. Asaph Cathedral—Larghetto, *S. S. Wesley;* Toccata and Fugue in D minor, *Bach;* Three Preludes on Welsh hymn tunes, *Vaughan Williams;* Fugue (no. 5) on B A C H, *Schumann;* Choral in A minor, *Franck;* Postlude (Set II, no. 6), *Stanford.*

Mr. Kendrick Partington, St. Margaret's, St. Martin's and St. Peter's Churches, Nottingham—Chorale preludes, *Milford, Partington;* Humoreske, *Yon;* Fugues in A minor, B minor, D minor, *Bach.*

Mr. W. E. Warner, Grasmere Parish Church—Fugue in E flat ('St. Anne'), *Bach;* Chorale preludes, *Bach, Brahms;* First movement, (Fantasia Sonata), Intermezzo, Chromatic Fugue (Sonata no. 4), *Rheinberger.*

Mr. Tom Bates, Zion Baptist Church, Bramley—Concerto in B flat, *Handel;* Prelude and 'Bell Allegro', *Stanley;* Prelude and Fugue in D minor, *S. Wesley;* Larghetto in F sharp minor, *S. S. Wesley;* Toccata in B minor, *Gigout;* Suite Gothique, *Boëllmann.*

Mr. Paul Faunch, Coppull Parish Church—Fantasia and Fugue in G minor, *Bach;* Folk Tune, Scherzo, *Whitlock;* Benedictus, *Rowley;* Chorale preludes, *Coleman, Faunch, Darke;* Elegy, *Thalben-Ball.*

Mr. D. E. Roberts, Inverness Cathedral (two programmes)—Sonata no. 6, *Mendelssohn;* Psalm-Prelude no. 1, *Howells;* Elegy, *Bairstow;* Basso Ostinato, *Arensky;* Fugue in C minor (the 'Great'), *Bach;* 'Ein' Feste Burg', *Karg-Elert.*

Christchurch Priory: Mr. Frederick Griffin—Concerto no. 5, Set II, *Handel;* Toccata, Adagio and Fugue in C, *Bach;* Pastorale, *Franck;* Toccata, *Rowley;* Sonata in E flat, *Rheinberger.* Mr. Geoffrey Tristram (two programmes)—Prelude and Fugue in B minor, *Bach;* Pastorale, *Herzogenberg;* Postlude in D minor, *Stanford;* Toccata in G, *Dubois;* Choral in A minor, *Franck;* A Fantasy, *Darke;* Scherzo in G minor, *Bossi.* Mr. Russell Shepherd—Three Preludes on Plainsong hymn-tunes, *Healey Willan;* Passacaglia and Fugue in C minor, *Bach;* Sonata in A minor, *Rheinberger;* Two Preludes (Lady Margaret Hall hymn-tunes), *Ernest Walker.*

Mr. Robert Atherton, St. Anne's Church, Blackpool—Voluntary in A minor, *Boyce;* Sonata in B flat, *Elgar;* Fantasia and Fugue in G minor, *Bach;* Modal Suite, op. 43, *Flor Peeters.*

Mr. J. A. Sowerbutts, Haslingden Parish Church—Fantasia on 'Come, Holy Ghost', *Bach;* Folk Song, Prelude, Introduction and Fugue in B minor, *Sowerbutts;* Air with Variations, *Sowerby;* Passacaglia and Fugue in E minor, *Flor Peeters;* Prelude-pastoral, *Liapunov;* Toccata in E minor, *Krieger.*

Mr. Cyril M. Marshall, St. Peter's Church, Bournemouth—Fugue in E flat ('St. Anne'), *Bach;* Fugue (no. 1) on B A C H, *Schumann;* Introduction and Passacaglia (Sonata in E minor), *Rheinberger;* Prelude op. 101, no. 1, *Stanford;* March, *Choveaux;* Toccata, *Andriessen.*

A *MUSICAL TIMES* ANNOUNCEMENT

In a leaflet distributed with each copy of this month's issue we give details of an arrangement by which the *Musical Times* can be sent throughout 1953 as a gift at a reduced rate of subscription. We take pleasure in suggesting that readers may find this an appropriate and convenient Christmas or New Year gift for musical friends at home or overseas. In addition, those readers who are not already regular subscribers may care to take advantage of this offer for themselves.

Our regular and established readers will not, it is hoped, feel unjustly treated by their exclusion from the terms of this offer—which applies only to the first twelve months of any subscription. Our aim in making the offer is, of course, to increase the circulation of the *Musical Times*—but not for our own sake only. The wider the circulation, the more the contents of the journal can be developed in the service of its readers. It is no secret that the economic pressure on the production of serious journals is severe; indeed, we record in another column that for financial reasons one of our contemporaries, *Hallé*, has just had to change its management, lessen its size, and restrict its frequency of issue. If our already-established readers, therefore, take advantage of our Reduced-Rate Subscription Offer to introduce the *Musical Times* to their friends, they will be doing a good turn not only to their friends and the journal, but to themselves.

Letters to the Editor

Organists in Opera

Remarking, in my September radio notes, an organist as a character in Franz Reizenstein's new opera, 'Anna Kraus', I wondered whether members of this tribe (to which I happen to belong) had often figured on the boards. Prof. Edward J. Dent, that erudite expert, kindly tells me of one or two instances I didn't know of. I am sure his points will be of general interest, and therefore offer them here. He says that Pfitzner's 'Palestrina' and Widor's 'Maître Wolfram' both end with the hero playing the organ. Incidentally, he remarks that it is more than fifty years since he saw the Widor work; I'm afraid it will be longer still before any of us come across it. Prof. Dent adds: 'You might possibly include Paer's "Le Maître de Chapelle", where the *maestro di cappella* (probably an organist, too) plays his opera on the harpsichord and teaches his cook to sing the prima donna's part. Puccini's "Il Tabarro" has a barrel-organist on the stage. . . . The organ was used in the opera orchestra by Peri and Monteverdi, etc., but not after their time, perhaps not after about 1620, until about 1831 by Meyerbeer and Hérold: I think it is in 'Robert le Diable' that there is an alternative scoring for orchestra. There is an organ effect in Spohr's "Faust" (composed in 1813), but it is played by wood-wind instruments. In Catholic countries no allusions to the Christian religion were allowed on the stage until after the French Revolution, and they were forbidden again in France after the Restoration of 1820 until the Revolution of 1830, so that there are no "church scenes", with or without organ, until 1831—and, I suppose, very few organs in theatres.'

Thus Prof. Dent throws a little light on one of the many corners of special interest in the fascinating world of opera. I venture to hope that we may be gratified with further sidelights on history from this great scholar, to whose researches we are all so deeply indebted.

W. R. ANDERSON.

'Mozart and the Clergyman'

I am quite aware that Mr. Gerald Cockshott did not ask his readers to write in the solution of the non-canonic puzzle in the September issue: neither did he offer a free set of Mozart's Collected Works for the correct answer. I nevertheless feel impelled to write to you, to express my sympathy for the eminent music critic, the even more eminent authority on Mozart, and the utterly eminent and apparently equally helpless British Museum. The Third Edition of Köchel, edited by the late Dr. Alfred Einstein, does of course include the mysterious theme: it is on page 462, the Tempo di Menuetto from the Piano and Violin Sonata in F major, K.377 (or 374e).

By what magic was the immense secret unravelled? Assuming that a vocal version here did not necessarily mean that Mozart's original was written for a voice, a glance in the 'Dictionary of Musical Themes' by Harold Barlow and Samuel Morgenstern (New York: Crown Publishers 1948) produced the answer in exactly fifteen seconds. We may assume that Mr. Cockshott's riddle was first proposed before the publication of that invaluable work; could I afford it, I should gladly send copies of that book and its companion volume, the 'Dictionary of Vocal Themes' (1950) to the unfortunate parties concerned.

KLAUS GEORGE ROY.
Librarian, Boston University College of Music,
Contributing Music Critic,
'The Christian Science Monitor'.

A Stanford Society ?

The centenary of Stanford has brought many suggestions for the revival of his music, especially his operas. However, no one has put forward the idea of forming a Stanford Society which could agitate and be the mover of any proposed presentation of his neglected works. The work of the Cherubini Society deserves mention as being one with similar desires to those outlined above.

As Scott Goddard said in *Music Magazine* (28 September), apart from the Church music he wrote there is very little of his work heard today. Does this inspire any of my readers to action? Is there anyone who would play an active part in such a society? I am sure that there are many who would support with their membership—but it is the active people that are wanted first. I look forward to hearing from the Stanford-lovers their proposals to put him back on the musical map.

B. E. LAMBLE.

40 Buchanan Gardens
London, S.W.10

The 'Classical Organ'

My eye duly caught the parenthetical reference to myself in Mr. Ralph Downes's interesting article on the organs of Buckfast Abbey. Why should the 'classic' period of organ building and tonal design be strictly confined to Bach's lifetime? Supposing he had, unlike his fellow-mortals, been gifted with the longevity of Methuselah? It is surely wrong to make the classic organ coincide with any period unless it can be shown

convincingly that the instrument has reached its *telos* in that period and has since declined as a medium of musical expression. My own definition of a classic organ is as follows: a pipe organ capable of providing (1) a complete chorus of unenclosed diapasons built up of unison octave and mutation ranks and independent of all other tones, flue or reed, and functioning as a primary tonal department; assisted by (2) a secondary chorus playable on a second manual keyboard, enclosed or unenclosed, consisting of diapasons, flutes and reeds, of suitable power relative to the first manual chorus, and (3) an unenclosed pedal department comprising flue and reed ranks in extended pitch and capable of independent use. If the present Buckfast Abbey organ does not conform to this specification, it is not, in my opinion, a classic example; if it does so conform, why then Mr. Downes's '*pace* Bonavia-Hunt'?

NOEL A. BONAVIA-HUNT.

Women in Music

In your article on Iris Lemare the writer commented on the lack of an essay on the place of women in music. A book is published on this interesting subject. Its title is 'Music and Women' by Sophie Drinker. It is a scholarly and highly readable history of the participation of women in music, and is a book of wide general interest and social significance.

EDWARD WM. ORGAN.

Handel and the Clarinet

The facsimile of the opening bars of Handel's overture for two clarinets and horn printed in your September issue prompts me to add one or two footnotes to its caption.

It is by no means safe to say that this piece is 'Handel's only known use of the clarinet'. As Mr. Chatwin pointed out some time ago (*Galpin Society Journal*, III, 3-8), there are two other works in which Handel almost undoubtedly intended that clarinets should be used. In the aria 'Per che mi nasca' from 'Tamerlane', according to the Granville MS., the obbligato parts are for 'Clar 1' and 'Clar 2'; in 'Quell' innocente afflitto' from *Riccardo Primo*, there are obbligato parts for 'chalameaux'. The range and style of these parts, together with the evidence provided by Etienne Roger's two books of 'Airs à deux Chalumeaux . . . [ou] deux Clarinelles . . .' (published between 1707 and 1716: see *Galpin Society Journal*, IV, 39-41), leave one in little doubt that, here as in his Overture, Handel was writing for the early eighteenth-century clarinet. The word 'chalumeau' seems to have been used for this instrument in its more primitive form, 'clarinet' or 'clarinelle' being restricted to the improved instruments made by the Denners of Nuremberg. These early instruments were pitched in the keys of D (used throughout Roger's books of Airs) or C (in Handel and in Vivaldi's concertos: see Kolneder in *Die Musikforschung*, IV, 185-91), but there is no reason to suppose that they were treated as transposing instruments in the modern sense. Handel's Overture is therefore in D and not, as the caption would suggest, in C.

The New York firm of McGinnis & Marx published the first edition of the Overture some years ago, though the English price of this version is quite prohibitive. Mr. Haas's new edition is therefore the second, not the first; but it may legitimately be described as the first cheap edition, and it is very welcome.

THURSTON DART.

May I correct a statement made in the September issue ('The London Baroque Ensemble' by Arthur Jacobs)?

The first edition of the Handel work for 2 clarinets and horn was published two years ago by the Mercury Music Corp., New York, jointly edited by the writer and Jan LaRue of Wellesley College.

This is merely a minor correction in an otherwise fine article in a fine journal!

J. M. COOPERSMITH.

[We gladly accept the correction, but leave our two distinguished correspondents to decide which of the two American editions was really the first.]

A Biography of Schnabel

Mr. César Saerchinger, who is gathering material for a biography of the late Artur Schnabel, appeals for any letters or other documentary material to be sent to him at 31 Aberdare Gardens, London, N.W.6. All such material will be returned in due course.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

The Amateur Orchestra of London has vacancies in all sections.—HON. SECRETARY, 41 Ridgway Place, Wimbledon, S.W.19.

Dulwich Orchestral Society, Friday evenings, has vacancies in some departments, and invites new members.—SECRETARY, 15 Chatsworth Avenue, Bromley, Kent.

Good players (particularly strings) are invited to join the Queensbury Philharmonic Orchestra, Stag Lane School, Burnt Oak. Rehearsals, Fridays.—SECRETARY, 20 Lawn Road, N.W.3.

Burghley Road Orchestra, Mondays 7.30-9.30, near Tufnell Park Underground station, has vacancies for good trumpet player, bassoon, clarinet.—Secretary, Mrs. BIRKS, 7 Ingestre Road, N.W.5. (GUL 1376: CONDUCTOR, TOT 1530).

Lady pianist wishes to meet very good string players for trio and quartet practice weekly, afternoon or evening.—I. A., c/o *Musical Times*.

Advanced pianist wishes to meet other instrumentalists for enjoyment of chamber music. St. John's Wood district preferred.—Miss JEAN M. IRWIN, 1 Brondesbury Road, N.W.6 (MAI 4893).

Cellist and violist wanted to join advanced chamber-music party in the Highgate district.—MUSICUS, c/o *Musical Times*.

String players wanted to join chamber-music group rehearsing Friday evenings at W. Norwood.—M. VINCENT, 34 Killieser Avenue, S.W.2 (TUL 7179).

Lady accompanist (40-45) wishes to play for choir or orchestra or singers. N.W. London.—E. E., c/o *Musical Times*.

Double-bass player wanted for string orchestra at Richmond (Tuesdays, 8). Instrument available. Mrs. JELLINEK, 101 Mortlake Road, Kew, Surrey.

All instrumentalists, especially strings, wanted for new orchestra forming in Golders Green.—MARTIN FOGELL, 185 The Vale, N.W.11 (Gladstone 3116).

London Concerts

Toscanini

The two concerts given by the Philharmonia Orchestra under Toscanini in the Royal Festival Hall on 29 September and 1 October have left an extraordinary, vivid impression of the vitality and mellowed wisdom of this eighty-five year old Master, as Sir Adrian Boult affectionately and humbly calls him. Toscanini's age has been made much of, as though that in itself were a virtue. Yet to reach eighty-five is an achievement that carries with it no guarantee of anything more than mere longevity. It is perhaps a little rarer now than before the systematic bombing of cities in time of war, and presumably will become rather more rare as the liability to mutual destruction increases. But where there are millions of people who by taking care of themselves reach eighty-five there are a handful who remain intellectually active and mentally alert as Toscanini has. For it was not the least surprising fact that one discovered as one listened and watched, that because of some alchemy within him, some metabolism of his spirit, age has not affected him as it generally affects others. His muscles may be stiffer (though there was precious little sign even of that) but the muscular system of his mind is if anything more supple. He who was never grossly sentimental now gives himself more generously to sentiment, so that his readings, though still governed by the same cool control, are yet a degree warmer. The effect now is of a wise musician where formerly (I think back to some twenty years ago) it was that of an immensely gifted, clever conductor.

If ever he was a showman, which without having watched him in his early years I am in no position to suggest, he is no longer that. Where other men throw their baton from right to left hand or discard it and just waggle their hands, he religiously uses his taut stick. Nothing has persuaded me more of his workmanlike purposefulness than his platform manner. Watching him in these two concerts one rapidly concluded that there was, in fact, nothing to watch if you were a collector of thrilling conductors, but everything for whoever in the audience aspired to eventual mastery of the noble, prostituted art of conducting. He made it worth while.

He chose to conduct programmes wholly of Brahms's music; the four symphonies, the 'Haydn' Variations, the Tragic Overture. Only in the last-named work did he uncomfortably miss the mark; the mood had no tragedy and the Italianate clarity, the remorseless Latin drive, so Roman, so pitilessly accurate, so effortlessly efficient, mirrored nothing of the ghostly depths there are there. The Variations stood up better to this keen treatment; variation textures with their swift changes of mood and short spans of emotion offer an eloquent conductor the opportunity to prove that he is either a prima donna or an artist. There is now nothing of the former in Toscanini. He drew beautiful playing of this work from his willing orchestra; and mention having been made of these players, let it be put on record that the Philharmonia Orchestra deserve his thanks. Of all the publicity with which he has been surrounded, that publicity which he appears once to have welcomed and now perhaps wishes (how vainly!) to discard, the orchestra who played for him and gave him such good service have had less than their share.

The symphonies were a stimulating delight to hear, because in the first place they were so well played, the technique of orchestral performance being so high; and in the second place because Toscanini treated the music with what an infuriated correspondent of mine called sincerity, by which I imagine was meant integrity. Such clarity of texture, such an urgent driving force in the rhythm and above all such an assured vision of each movement: these are things that still fill one's memory. It was evident from the start that we were to be given masterly performances; the playing of the National Anthem showed that we were in the presence of a big mind. And when the orchestra began their slow climb in the introduction to the first symphony there was no doubting the masterly command and control of the man who without any outward show, with no conductor's tricks, kept everything in perfect order.

For one like myself brought up in a tradition of Teutonic lyricism and passion Toscanini's way with Brahms was startling, fascinating, and profoundly subversive. It was as though one were being commanded by a person whose order brooked no refusal to witness the transformation of a beloved image into something more truthful than the truth one had accepted from one's own masters. But a master presented this to us, and we are agreeably constrained to entertain his vision. At the end one recalled firstly Toscanini's workmanlike platform manner, and after that the splendid playing of the men who formed his orchestra on those two memorable nights.

SCOTT GODDARD.

[A souvenir programme, compiled by no fewer than seven writers, was issued to cover both concerts. We should do our readers wrong if we withheld from them the following pronouncement by Mr. Neville Cardus: 'Brahms was unmistakably a symphonic man. You need only look at a portrait of him'.]

Menuhin and Vaughan Williams

Yehudi Menuhin brought forward two rarities, Mendelssohn's recently discovered early concerto in D minor and Vaughan Williams's concerto for violin and strings in D minor, as well as familiar Mendelssohn and Brahms, at the Albert Hall with the London Symphony and London Philharmonic Orchestras on 21 and 25 September respectively. It is good to find a world-famous artist bothering to learn new works when he knows quite well that the standard repertory would suffice to fill the hall for him for the rest of his days—and it is particularly good in Menuhin's case, in that adventure off the beaten track seems to stimulate his imagination nowadays as routine undertakings do not always succeed in doing.

His rescue of Dr. Vaughan Williams's violin concerto from the library shelf was a particularly gracious way of saying 'many happy returns' to England's veteran composer, whose eightieth birthday celebrations, having started at the Proms, seem likely to continue until the 'Sinfonia Antarctica' reaches London. Though written as long ago as 1925 for Jelly d'Aranyi, the concerto is one of the least familiar of Vaughan Williams's works, and understandably so; for, in spite of sterling craftsmanship, the pure 'back-to-Bach' manner of the first and last quick movements (prompting the original, but now discarded, title of 'Concerto Accademico') is quite foreign to this composer, who, it would seem, has always been game to try everything once. Even the jig tune (borrowed from 'Hugh the Drover') in the finale ceases to sound characteristic in this context. The slow movement, on the other hand, is both characteristic and beautiful enough to warrant detaching and performing as a separate piece; with a solo cello in attendance, the solo violin ruminates above a background of murmuring, muted strings, at once wooing the ear and melting the heart as the cold calculation of the two flanking quick movements never does. Here was the perfect *cantilena* for Menuhin's fine-spun, lyrical tone, and Sir Adrian Boult waxed some wonderfully delicate yet seductive sounds from L.P.O.'s accompanying strings.

J. O. C.

Henry Wood Promenade Concerts

The final two weeks of the 'Proms' were particularly rich in British music. Two recent works which received their first performance in this series—John Gardner's 'Variations on a Waltz of Carl Nielsen' (16 September), and Howard Ferguson's Piano Concerto (18 September)—were noticed respectively in the September and July issues of the *Musical Times*. Gordon Jacob's Concerto for horn and strings, which Dennis Brain played with the L.P.O. under Basil Cameron on 8 September, was disappointing: it lacked the wit of Jacob's other concertos for wind instruments, and not even the soloist's miraculous performance was able to compensate for its dullness of content. Moeran's Rhapsody for piano and orchestra has no such failings, and when played extremely sensitively by Joseph Weingarten on the following evening proved to be one of the most satisfying events of the fortnight. Performances were even more variable than earlier in the season, and on the penultimate evening Beethoven's Choral Symphony received an inaccurate, slipshod and out-of-tune performance by the B.B.C. Symphony Orchestra and the B.B.C. Choral Society under Sir Malcolm Sargent. Of the soloists only Richard Lewis was in the least distinguished. In complete contrast was the performance of Constant Lambert's 'Summer's Last Will and Testament' which followed. Trevor Harvey conducted an authoritative and clear-cut performance, which made one welcome the inclusion of this work, probably Lambert's masterpiece, in the 'Proms' season at the expense of 'The Rio Grande'.

MALCOLM RAYMENT.

OPERA: MOZART TO GERSHWIN

Verdi's 'Nabucco' at Cardiff

Any audience might find in 'Nabucco' a good deal of oom-pom-pom and more than a hint of Gilbert and Sullivan—as did members of this audience at the performance by the Welsh National Opera Company on 7 October. Were they seasoned opera-goers they would more immediately think of 'Rigoletto' and even of 'Aida'. The fact is that Verdi contributed as much to the idiom of Italian opera as 'Hamlet' has to everyday figures of speech. There is little subtlety and much force in this opera, which contains more choruses than any in the British repertory. The power and sonority of these well-trained choristers, all amateurs, drawn from the wide neighbourhood of Cardiff, was stimulating. The nationalist fervour of such numbers as the famous 'Va pensiero', or the Chorus of Levites in the second act may have stirred the singers to a special enthusiasm. Certainly the audience was deeply stirred in the special way of a Welsh audience.

For the more conventional opera-lover Abigail's aria, 'Anch'io dischiuso', alone would have sufficed. This truly grand specimen of Verdi's writing for the voice was beautifully delivered, with remarkable emotional range, by Ruth Packer. She was a real presence, dominatingly passionate. The high priest Zacharias is given a superb baritone part, which was grandly sustained by Hervey Alan; he lent it a dignity which blazed into fury. The emotional reaches of Nebuchadnezzar, both vocally and histrionically, were sounded by Ronald Jackson who added his own contribution to Verdi's picture of usurping arrogance stricken mad by the wrath of Jehovah. Setting and action were kept wisely, almost severely, simple. It was the warmth of the performance as a whole to which memory (and hope) clings. Much of this warmth was due to Leo Quayle, conducting admirable playing by the Bournemouth Municipal Orchestra. The opera itself displays the unfolding genius of Verdi, whose work curiously dispels the finer arguments of criticism; and even critics can find delight in the growing mastery of the ensembles.

H. G. SEAR.

'The Seraglio' at Sadler's Wells

I imagine that there are some operas that a management might first choose and then cast from the best singers available. But with certain other operas things must surely be different. If you find you have a coloratura contralto on your roster you start to think of putting on 'Cenerentola'. Similarly, I should have thought that if you have a really superb dramatic soprano with a two-octave range up to a top D and a rich deep bass whose acting can suggest evil as well as comedy, then, and then only, do you attempt 'The Seraglio'.

Sadler's Wells has attempted it without either. Jennifer Vyvyan, the Constanze, is an enormously improved young singer. Her singing was promising (in the best sense of the word) and with more warmth and purity in her tone, and even more sense of style, she should make an even better shot at the part. As it was there were many lovely things in her performance. But this part contains, in 'Martern aller Arten', the most difficult aria in the soprano business; and, on 2 October, Miss Vyvyan did not quite make Mozart's grade or justify the choice of this opera. Stanley Clarkson showed a lightish sort of bass voice, pleasant and individual. But the low notes had no ring to them, and his Osmin had no sinister implications.

Prof. E. J. Dent, whose English translation was used, wrote in his programme-note commenting on the rarity of the opera's performance and adding: 'It is too often regarded merely as a test-piece for virtuoso singers and severely critical connoisseurs; what it really needs is an audience always ready to enjoy and to laugh'. Certainly on this occasion there were no virtuoso singers, and the audience was more than ready to enjoy and to laugh. Dent's translation was a joy—though Gavin Gordon, the non-singing Selim Pasha, found himself with more laughs than he expected, and the more serious side of the opera went, in the popular phrase, 'for a Burton'. Marion Studholme, as her part implied, had turned blond for the occasion and looked ravishingly attractive. She has an easy delivery, but her brightness often tended to hardness of tone. Rowland Jones has also improved greatly, and his Belmonte had some good lyrical moments. Ereach Riley's 'cheeky chappie' Pedrillo was vocally the least accomplished of the quintet. James Robertson conducted, with an improved Sadler's Wells orchestra, a performance that was always stylish and sensitive without ever becoming distinguished. Peter Rice's costumes were most attractive, and his set for act 2 was excellent. Clive Carey's production struck a happy medium, being intelligent without seeming either fussy or stagnant.

It was a very pleasant entertainment but not, in the last analysis, equal to Mozart's demands. 'Severely critical connoisseurs', you have been warned!

JOHN AMIS.

[E. J. Dent's translation has been issued in a booklet, with an introduction, by the Oxford University Press at 3*s.* 6*d.* Inspection reveals that certain details of the dialogue were slightly altered at Sadler's Wells. The printed libretto at least gives the name of the original author, Gottlob Stephanie, and the playwright from whom he adapted, C. F. Bretzner; the Sadler's Wells programme gave neither. Uniform with this booklet is Dent's new translation of Verdi's 'Un Ballo in Maschera', which is being given at Covent Garden.]

'Porgy and Bess'

The criticisms hurled at Gershwin's music in general and at 'Porgy and Bess' in particular are not to be denied: insufficient powers of development, inadequate transition between the 'set' numbers and the surrounding music, and inopportune grandiose endings often

poorly scored. (This is perhaps a good place to put it on record that, despite general belief to the contrary, Gershwin orchestrated all his own music with the exception of his musical comedies and 'Rhapsody in Blue': but the score of 'Porgy' introduced to London on 9 October was a version made for a reduced orchestra after the composer's death by Alexander Smallens, the conductor of this presentation at the Stoll Theatre. Critics too often ignore Gershwin's many sterling qualities, shown at their best in 'Porgy': his fertile invention of moving melodies, modulations which are sometimes daring and sometimes haunting (unfortunately for Gershwin many of them have since become clichés), a natural and masterly setting of the American language, an ear for orchestral colour, and a real flair for choral writing.

Above all, though, Gershwin revealed in 'Porgy' his intense sympathy for human beings and the ability to make his characters 'live' in a way that is almost unique in contemporary opera (showing superiority here to Britten and Menotti). The subject of 'Porgy' was an inspired choice for a composer like Gershwin: for it enabled him to make it something of an American Negro folk-opera in which jazz and spirituals have a natural place. He had the spontaneous and sincere lyricism that will make 'Porgy' last longer, I think, than, for example, Menotti's high-powered theatrical vehicles, for all their more assured musical syntax. 'Porgy' with its popular tunes and its present superb cast, voices, and presentation will be eagerly visited by brows of all altitudes. The opera is a remarkable achievement and will surely take its place with 'Wozzeck', 'Mathis der Maler' and the 'Dreigroschenoper', as one of the four significant operas written between the two Great Wars.

Porgy was played by William Warfield, Bess by Leontyne Price. Alexander Smallens deserved high praise for his masterly direction. He has conducted the opera some 1,800 times: for freshness and vitality this might have been the first. The score was given virtually complete although the order of some of the material was altered. The slight anti-climax of the last scene was strengthened by the transposition to it of the 'Buzzard Song', but it seemed pointless to curtail the short and beautiful trio 'Where's my Bess' which is (and I mean it as a compliment) the poor man's 'Rosenkavalier' trio.

JOHN AMIS.

Italian Opera at the Stoll

The three-week operatic season which began on 15 September was less remarkable for any musical or dramatic achievement than for showing the public's continuing faith—or should it be credulity?—in Italians as purveyors of opera. Not all the propaganda for a national English opera, for greater dramatic realism, for opera in English apparently outweighed the attraction of an Italian company performing in its own language. Heavy advance bookings resulted. (How ironical that commercial impresarios can apparently find profit in importing soloists, chorus, and scenery from Italy, while the Carl Rosa company cannot even avoid the cancellation of its autumn tour!) The soloists were advertised as coming from La Scala, Milan, and the Rome Opera House, but that turned out to be no guarantee of general standards. 'The Barber of Seville' was indifferently sung (apart from Tito Gobbi as Figaro) and crudely staged against ugly scenery. Gobbi was again able as Scarpia in 'Tosca', but could not atone for Kyra Vane's undistinguished handling of the name-part. Luisa Malagrida, as Butterfly, sang very well, but the inadequacy of her dramatic conception (she failed to show the timid, adoring girl of act 1) was one of the season's pointers to the lack of a good producer. The thoroughly conventional repertory was rounded off by 'La Bohème'—which, to judge from the performance of 27 September, towards the end of the season, was the best done of all. Even the orchestra (raised in London) which had performed abominably in the opening week, had by then improved. Antonio Manca Serra and Ornella Rovero, as Marcello and Musetta, were admirable. The conductors of the company were Armando La Rosa Parodi, Manrico De Tura, and Michael Collins, all of whom appeared worthy of more rewarding tasks.

A. J.

THREE CHOIRS FESTIVAL

The great West of England choral jamboree is emphatically a local occasion rather than a hunting-ground for London critics, jaded and nose-in-air, collating memories of past performances and on the look-out for new significances. 'Let the people sing!'—and sing they do, at the rate of about a dozen choral works, of varying shapes and sizes, in four days. It is a diet for the hungry, and neither the jaded nor the satiated have any proper place at this groaning board. However, there is a tradition that, in addition to the gigantic roast of 'Messiah' and the rich, gamey 'Gerontius', new or at least unfamiliar dishes should appear each year. Howells's 'Hymnus Paradisi' looks like winning a fairly steady place in the repertory, and this year there was a revival of Stanford's Stabat Mater of 1906, as well as two new works—an oboe concerto by George Stratton and John Gardner's 'Cantiones Sacrae'. It was these tit-bits which lured the London critics, like so many cats, to the feast at Hereford on 7-12 September. The festival conductor was, by tradition, the organist of Hereford Cathedral—Meredith Davies, whose first festival this was.

This month sees the centenary of Stanford's birth, and the performance of the Stabat Mater was an act of homage to a great musician whose memory still remains green among the older generation and above all among his pupils. To the rest of us this fluent Italianate music, so redolent of Dvořák and Verdi, is hard to reconcile with what we expect from a composer who appears in the history-books as one of the Founding Fathers of the British School; and perhaps for that reason it was not a happy choice. But in itself the smooth cosmopolitan idiom of the music is wholly acceptable, with its effective climaxes and its fine opportunities (missed at Hereford, alas!) for singing in the old sense by the soloists. It was not easy, perhaps, to grasp the dramatic point of Stanford's long symphonic Prelude, a miniature symphonic poem which told less effectively what was to be repeated in the body of the work; but so long as no odious comparisons obtruded themselves, no unprejudiced listener can have failed, I think, to enjoy and then to forget this eminently respectable music.

George Stratton's concerto for oboe and strings belongs to a later, though not the latest, phase of the British movement towards musical autonomy. We are a country-loving people, they say, and the return journey to our musical roots has certainly passed through considerable stretches of pastoral scenery, where shepherds still pipe (somewhat anachronistically, it is true) upon the oboe, and hidden singers vocalize wordlessly and nostalgically from thickets. It is this pleasing if uneventful landscape that is evoked by George Stratton's concerto, which was conducted by the composer with Donald Bridger as soloist. There are no strong contrasts either of tempo or of mood, and the 'rustic dance' hardly disturbs the quietly meditative character of the music. That gently lilting rhythm which foreigners have come to identify as specifically 'English 6-8' (or 9-8) predominates, and the traditional pastoral mood is maintained even down to the closing passage for solo viola—*quasi niente?*

John Gardner's 'Cantiones Sacrae' owe a good deal in conception as well as in idiom to Britten, who has

proved a skilful constructor of anthologies into a single work. The psalter and the Magnificat provide the texts for these seven pieces, where traditional hymn-tunes and a sixteenth-century canon are woven into an eclectic style, where neo-baroque jostles Walton and operatic memories range from 'Aida' to 'Peter Grimes'. The result is hardly a unity, and is certainly suite-like rather than symphonic. There is a solo for soprano, which was sung by Elsie Morison. The choral writing provided the choir with considerable difficulties, some of which seemed gratuitous; but it is good that they should confront contemporary obstacles, and this work made an effective test-piece. How well they can cope with a modern work once they are familiar with its difficulties was shown by the performance of Howells's 'Hymnus Paradisi', under the composer. Here the attack and intonation were firm, and the range of expressiveness wider than in any of the other performances that I heard. Perhaps nothing is more difficult to write than a work in which the difficulties immediately arouse the enthusiasm of the choir, providing 'something to bite on' which is neither sour nor impossibly hard; and in this sense Dr. Howells's is the perfect Three Choirs piece.

MARTIN COOPER.

THE VENICE FESTIVAL

IT is a well-established tradition of the annual Venice Festivals to present 'something old and something new'; in this year's programme during September the music of early Venetian masters represented the past, and compositions of various contemporary schools—many performed for the first time in Italy—with a good number of 'absolute novelties' coming from Italian composers, stood for the present. Malipiero's opera 'La favola del figlio cambiato' (The Story of the Changeling Son) fitted the framework of the festival rather well: its composer, a native of Venice, is regarded a modern descendant of the great musicians which adorned the city's musical life, and he is at the same time an outstanding figure of the new Italian music. With this performance of the opera written in 1933 and first performed in Brunswick in 1934, Venice paid homage to the septuagenarian musician.

The libretto, written expressly for Malipiero by Luigi Pirandello, deals with the traditional story of the son of a poor mother substituted for a prince, while the real prince, feeble-minded and derided, lives in squalor amidst the dregs of a seaport population. The suffering Mother is the central figure of the opera; she as well as the numerous other characters are represented as types, and consequently there is hardly any individual portrayal and little real action on the stage. Such a blend of symbolism and reality raises an extremely difficult proposition for the composer; but its emotional colouring and the rational accessory situations, the contrast between which emphasizes the eternal truth of the legend, are singularly suitable to Malipiero's creative genius. The general tendency of his music inclines towards the reflective and the poetic; yet his style possesses a deeply glowing sensuousness. His entirely individual harmonic language, in which simple diatonic triads jostle against complex fourth and semitone agglomerations, is the most prominent element in his music. In this opera he resorts to polyphonic imitation, *ostinato* technique, the sober style of plainsong, the accents of jazz, and folk-music elements, as well as to declamation and *arioso*—heterogeneous elements which are co-ordinated by the commanding inspiration of a great artist. The music is continuous and wholly subordinated to the verbal communication, yet it differs considerably from the Wagnerian musico-dramatic conception. The element of song is always recognizable in the recitatives, and the more sustained *arioso* passages are imbued with a passionate emotion. Except for the purely instrumental interludes, the orchestra is kept constantly in the background. On the whole the opera should be regarded as a highly individual reconsideration of the problems of musical theatre on the lines indicated by Puccini and the late Verdi. Being in the comfortable position of an observer with hindsight, one easily discerns the ambivalent significance of this opera: its ties with Italian operatic tradition are unmistakable, and its new departures indicate a style which came to maturity in Malipiero's subsequent operas (those based on Shakespeare, for example).

The production was entirely satisfactory; the effective contrast of unreal and rational in Enrico Paulucci's scenic realizations supported the music to perfection. Among the principals Carla Gavazzi as the Mother and Cloe Elmo as the mysterious Vanna Scoma impressed by their vocal art, and Mario Carlin as the Idiot with his power of characterization. Nino Sanzogno's extremely gifted musical direction contributed greatly to the success of the production. Galuppi's comic opera 'La Diavolessa' (text by the celebrated Carlo Goldoni), first performed in Venice in 1755, concluded the festival.

The opening concert and one other evening were devoted to Venetian masters of the sixteenth to eighteenth centuries. Among the performances of modern music perhaps the most interesting event was the performance of Hindemith's six string quartets in their proper order by the Köckert Quartet, providing an opportunity to assess their composer's development. Bartók's 'Cantata Profana', Webern's Cantata no. 2, opus 31, and Gottfried von Einem's 'Hymnus' were given at a choral and orchestral concert under Heinrich Hollreiser; the evening also included Hans Werner Henze's ballet based on Dostoievsky's 'The Idiot' for chamber orchestra of fourteen, conducted by Rudolf Albert. It seemed that the Bartók was beyond the comprehension of the conductor; his accomplishments were shown in much better light in Webern's piece, whose esoteric intricacies were apparently more congenial to him. The incredible difficulties of its vocal writing were tackled excellently by Ilona Steingruber and Otto Wiener. Among the four compositions presented by the 'Dall'Abaco' String Orchestra of Verona I found Lidholm's and Nystroem's Concertos for strings competent in workmanship but otherwise undistinguished. Their commonplaces were relieved by Rawsthorne's engaging and inspired Oboe Concerto, very well played by Giuseppe Bongera. The main attraction of the evening proved to be Karl Amadeus Hartmann's fourth symphony. Judged by the technical assurance and wholly original conception of this composition, which discloses a musician of serious thought and deep feeling, he may well be regarded one of the most important personalities of the new Germany.

JOHN S. WEISSMANN.

At the beginning of October an exhibition of printed and manuscript music from the Hirsch Music Library was opened in the King's Library at the British Museum. Included in the group of full scores of operas is Peri's 'Euridice' (1600), the earliest opera that has survived. There are also rare editions of Haydn, Beethoven and Mozart. The exhibition will remain open for three months.

Under the auspices of the Public Libraries Committee of St. Marylebone Borough Council, a recital will be given at Stern Hall, 33 Seymour Place, W.1, on 24 November at 8.0 by Jean Grayston (contralto) and the Camerata Players. The recital is the third in the series presented by the Committee under their scheme to assist talented young musicians towards a professional career.

MISCELLANEOUS

Some Novelties at the Ballet

Not for the story, which is unexcitingly conventional, and which in any case Frederick Ashton has treated before in 'Daphnis and Chloe', but for the music 'Sylvia' deserved revival. Delibes's score, written in 1876 for the Paris Opera but nowhere given complete it seems, is one of the glories of ballet music. Hearing it played at Covent Garden under Robert Irving with the orchestra in its most brilliant form, one could understand why Tchaikovsky so admired Delibes; many of the characteristic figurations and effects in 'Swan Lake' and 'The Sleeping Princess' are forecast in 'Sylvia'. Some of the numbers are familiar from café and orchestral selections—the best-known are the entry of the huntresses, Sylvia's variation 'L'escarpolette', the pizzicato polka, and the march which opens act 3—but beyond the melodic charm and effervescence of these, the forward-moving continuity of the whole score, the imaginative and assured use of leading-motives, the splendour of the orchestration, the aptness and variety of mood and metre—all are to be admired again and again.

For this production Ashton has somewhat revised the old libretto by Barbier and Carré. There was not enough music, nor a full score (there seldom is of these old ballets); Robert Irving and R. Temple Savage collaborated in making one with the aid of the original French parts. Some of the numbers in the original piano score had never been orchestrated, apparently; in some places there were odd gaps to be filled in (the end of act 2 just tapered away in the parts, though Delibes had written music for the ending). Ashton turned the Slaves' Dance into one for two goats, so the music had to be rescored in accordance with the subject. Three numbers were imported from Delibes's 'La source'. Ashton thought up Sylvia's 'crotales' in act 2, and Irving introduced the xylophone into the goats' dance, but the alto saxophone was contributed by Delibes himself. 'Sylvia' is a treasurable musical acquisition to our national ballet; if Constant Lambert did not actually suggest this revival to Ashton, it is encouraging to know that his musical ideals are still being championed by the company for which he did so much. The first performance was on 3 September.

W. S. M.

In their recent season at the Royal Festival Hall (which closed on 20 September) the Festival Ballet Company, led by Anton Dolin, introduced 'Symphony for Fun', to music by the American composer Don Gillis. The music was originally called 'Symphony 5½' and has been performed in Manchester by the Hallé Orchestra; it turned out to be the dullest of 'clever' stuff, with a debt to jazz seen not only in melodic and harmonic characteristics but also in its wearisome dependence on the four-bar phrase. (This reviewer enjoys 'Tiger Rag', but not 'Tiger Rag' dolled up in 'symphonic' clothes.) There were also sequences of juxtaposed triads and suggestions of hymn-tunes both in sub-Virgil-Thomson style.

Of far more interest musically is the latest addition to the repertory of the Sadler's Wells Theatre Ballet—'Reflection', to a specially composed score by John Gardner. Transferred to London after receiving its first performance at the recent Edinburgh Festival, this ballet is handicapped by John Cranko's obscure choreography; but the composer's skill is none the less evident. The music seizes on the changing moods of the ballet, bringing out their contrast without impairing the unity of the whole. Its occasionally rough-sounding orchestration is no more than appropriate to the violent stage action. In idiom the music is fundamentally tonal, but uses with considerable effect chords which seem to owe their origin to twelve-note thinking. There is a stretch in the middle of the ballet where musical interest sags, but that does not prevent this from being classed as one of the most convincing British ballet scores of recent years.

A. J.

Vaughan Williams Birthday Concert

The composer was most warmly received at the Royal Festival Hall on 12 October, when Sir Adrian Boult conducted the London Philharmonic Orchestra and Choir. Frederick Riddle was viola soloist in Vaughan Williams's 'Flos Campi'; Margaret Ritchie (soprano) and Emlyn Williams (speaker) took part with a section of the Luton Girls' Choir in 'A Song of Thanksgiving' (formerly called 'Thanksgiving for Victory'). The other works performed were the fifth Symphony and the cantata, 'The Sons of Light'.

A 'Musical Slide-Rule'

A correspondent writes: The 'Meloda Music Slide', which is shortly to come on sale, is an ingenious, easily operated, and almost foolproof device for finding quickly the answers to certain questions on the rudiments of music. The whole apparatus fits into a flat bag 8-ins. by 7-ins. There is a horizontal slide depicting the black and white notes of a piano keyboard: by the use of this alone it is possible to read off quickly, for instance, what note on the piano is represented by the tonic sol-fa name Lah in the key of A flat, what is the relative minor of G major, or what is the descending melodic minor scale of B flat. A vertical slide further exposes the intervals of various chord-types—major, minor, augmented, and so forth—which can also be adjusted to any key. On the reverse is a similarly operated exposure of chord-inversions. The instrument is mainly designed for the world of popular music, and includes chord-symbols used by practitioners in that field which may surprise other musicians: C minor sixth, for instance, means C, E flat, G, and A *natural*.

In other words the 'Meloda' provides a short cut to information which students are normally trained to work out for themselves. Indeed, by practice this working-out becomes a matter of a fraction of a second. Those unwilling to undergo such training and practice, and willing to seek mechanical aid up to the rudimentary limits to which the instrument goes, will no doubt welcome the 'Meloda' as much quicker than an ordinary elementary theory-book—and, at 35*s*., rather more expensive.

Our lively contemporary *Hallé* has for some years combined both the special interests of the Hallé Concerts Society and a more general appeal. Its October number was, however, the last to appear under the auspices of the Society, which now relinquishes it for financial reasons. The orchestra's supporters, the Hallé Club, have taken over, and will now publish the magazine nine times a year (from 8 St. Peter's Square, Manchester) instead of monthly. A slight reduction in the number of pages will mean that the contents will now be concentrated on matters chiefly of interest to Manchester and district.

To aid the 'Premises Fund' of the Dalcroze Society, a recital of sonatas, solos, and songs will be given by Florence Hooton (cello) and Michael Head (singer and pianist) at the Royal College of Music on 13 November. Admittance by programme, obtainable at 5*s*. from the Society (send stamped addressed envelope) at 10a Newton Road, W.2.

Mr. Bernard Stevens, who has recently returned from the U.S.S.R., will lecture on 'Soviet Music Today' at 14 Kensington Square, W.8, at 7.30 on 3 November, under the auspices of the Society for Cultural Relations with the U.S.S.R.

St. Cecilia's Festival (Musicians' Benevolent Fund)

The Festival will be held on 24 November. Events follow the usual pattern with a service at 10.45 at St. Sepulchre's Church, Holborn; a Festival Luncheon at the Connaught Rooms with the Lord Mayor in the Chair; and an evening concert at the Royal Festival Hall, which will be attended by the Queen and the Duke of Edinburgh. The Alexandra Choir (Charles Proctor), the London Symphony Orchestra, and trumpeters from the Royal Military School of Music will take part. Soloists are Elsie Morison, John Cameron and Cyril Smith. Sir Malcolm Sargent will conduct. Complimentary tickets for the service and tickets for the luncheon (one guinea each) can be obtained from the Secretary, Musicians' Benevolent Fund, 7 Carlos Place, W.1. Concert tickets are from 3*s*. 6*d*. to 5 guineas.

The Croydon Philharmonic Society (Alan J. Kirby) will give two concerts of Christmas music on 20 December; Handel's 'Ode to St. Cecilia's Day', Brahms's songs for women's voices, and Liszt's Psalm Thirteen on 24 January ; and Bach's Mass in B minor on 9 May. On 17 December the Croydon Philharmonic Choir will sing at the Royal Philharmonic Society's concert at the Royal Festival Hall, under Sir Thomas Beecham.

The Westminster Choral Society will sing Elgar's 'For the Fallen' and 'The Dream of Gerontius' in Westminster Central Hall at 7.0 on 8 November. Dr. G. Thalben-Ball will be at the organ and Mr. Allan Brown will conduct.

The United Hospitals Festival Choir with the Harvey Phillips Orchestra is to give a performance of 'The Creation' at Westminster Central Hall on 27 November at 7.30 in aid of four national children's charities. Colin Ratcliffe will conduct.

On 29 November at 7.30 at Charlton House, S.E.7, Charlton House Choral Society (with a section of the choir of Blackheath High School and string orchestra) is to give a programme which includes Mozart's Mass in F, K.192, and Britten's 'Saint Nicolas'. Denis Williams will conduct.

Society of Women Musicians

The remaining autumn fixtures are a concert of violin and piano music of Poulenc, Benjamin, Freda Swain and Mary Chandler, with songs by Purcell, Handel, Stanford and Warlock at 3.0 on 1 November; the Annual General Meeting at 2.15 followed by a programme of eighteenth-century music on 15 November ; a programme on 11 December at 7.45 which will include works by Delius and Falla. All concerts are held at 4 St. James's Square, S.W.1. Programmes (1*s*. 6*d*.) at the door.

The St. Giles Women's Institute has been renamed and is now known as the Central London Institute. Mr. Alec Dempster, conductor of the City Opera Club, has been appointed director of music to the Institute's opera society. New members are welcomed, and applications should be sent to the Secretary, Central London Opera Society, 107 Charing Cross Road, W.C.2. 'Dido and Aeneas' is now in preparation.

South Place Sunday Concerts for November are as follows: Jean Pougnet and Wilfrid Parry in Beethoven, Pijper and Debussy, and with Dennis Brain in the Brahms Horn Trio (2); Manoliu Quartet in Mozart, Brahms and Dvořák (9); Schubert Concert (16); Riddick String Orchestra (23); Rubbra-Gruenberg-Pleeth Piano Trio in Schubert, Fauré and Brahms (30).

Curwen Memorial College

A Christmas holiday course for music teachers and students will be held at the College (9 Queensborough Terrace, W.2) from 30 December to 2 January. The course is a graduated one on 'Sol-fa in Music Teaching' and will be under the direction of Frederick Green.

Richard Tauber Memorial Scholarship

The first award was made last year to Mr. Hugh Beresford, who is now completing his studies at the Vienna Academy of Music. The Anglo-Austrian Music Society invites applications for the award of the second Scholarship (value £250 a year for subsistence, with free tuition provided by the Committee). The Scholarship is open to men of British nationality or Austrians residing in this country, preferably not under eighteen nor over thirty years of age. Auditions will be held in London, and applications should be made in duplicate on forms which may be had from Richard Tauber Memorial Scholarship Committee, Anglo-Austrian Music Society, 139 Kensington High Street, W.8. The closing date is 8 November and all inquiries should be accompanied by a stamped addressed foolscap envelope.

International Music Competition

The four-hundredth anniversary of the foundation of the city of Sao Paulo on 25 January 1954 will be celebrated throughout the whole of that year. As part of the celebrations there will be a competition for composers of any nationality, who are asked to submit a symphonic work having the city of Sao Paulo as its subject. The theme must be based on historic motifs and may take the form of a symphony or symphonic poem. Particulars from Comiçao do 4o. Centenario do Sao Paulo, Rua 24 de Maio, Sao Paulo, Brazil.

Royal Philharmonic Society: Open Prize Competition

The 1952 awards are—first prize (£40) to Malcolm Macdonald for his Symphony no. 2; second prize (£20) to Stephen Dodgson for his Symphony in E flat.

A Chelsea Girls' Choir is being formed, and has vacancies for girls from Chelsea, Battersea, and Kensington district between sixteen and twenty-five with a knowledge of music. A pianist and string players are also needed. Communications to Mr. H. Shaw, 47 Milman Street, S.W.10.

The Festival Musical Society, Eccles (rehearsals on Fridays at 7.0 at 'Greenbank', Trafford Road, Eccles) has vacancies for all voices and instrumentalists. Music is supplied. Applications for membership to Mr. Erston Booth, 224 Liverpool Road, Eccles, Manchester.

A Festival of Music by New Zealand composers, sponsored by the Christchurch Civic Music Council, was held during September at Christchurch, New Zealand. The programme included works for string orchestra, vocal solos and part-songs, piano solos and duets and a cantata with brass band accompaniment, 'Peace and War', by Vernon Griffiths. All the works were prize-winning compositions in the Dominion Competition organized by the Music Committee of the Canterbury Centennial Association in 1950.

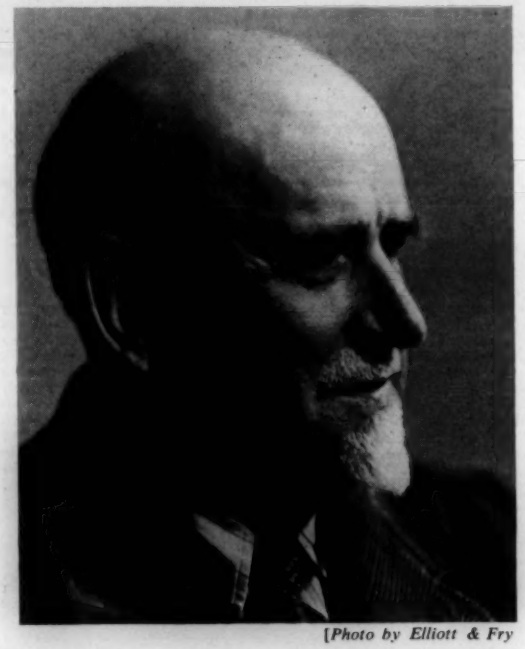
Test-piece

An amused correspondent sends us a harmony examination paper of the University of Adelaide, which includes the following: 'Arrange the tavern song "Roll Me Over" for a company that includes a good fiddler, a poor pianist, and three baritone revellers, who insist on attempting the chorus in close harmony. Set three verses, of increasing hilarity. Omit the words.' The melody, in music-type, is then given. (Advance, Australia!)

OBITUARY

We regret to announce the following deaths:

HUGH STEVENSON ROBERTON, on 7 October, aged seventy-eight. Since Sir Henry Coward there has been no British conductor who earned such eminence for choral work alone. The personality of Sir Hugh Roberton was immense and far-reaching. It is hardly an exaggeration to say that the Glasgow Orpheus Choir *was* Roberton; he formed it out of an earlier choir in 1906, made his name by far the most prominent on its programmes as arranger and composer, and conducted it until, in 1951, his retirement led to the disbanding of the choir. (A Glasgow Phoenix Choir was then formed with Roberton as honorary president.) He drilled his singers rigorously, and reached a superb standard of technical achievement. There were some who criticized him for allegedly overdone showmanship, and for the predominance of his own music in the choir's repertory; but in performances musicians and



[*Photo by Elliott & Fry*

general audiences alike were captivated by his interpretative as well as technical powers. Under him the choir went to the United States and Canada and to the Continent, and gave several Royal Command performances. Naturally enough it was the Scottish element in his programmes which won him particular attention, and which seemed to draw out a special native zest from the choir; indeed, to hear the Orpheus in such a number as 'Gretna Green' (a 'choral dance', as it was styled in Roberton's arrangement) was to experience an exhilaration of a kind which had no precise parallel in the ordinary range of choral performances. The choir's concerts were also made unique by Roberton's 'performance' as compère, a procedure which he also employed in broadcasts and which made him to listeners a far more vivid figure than most conductors become. One who knew him writes that he was 'sentimental (which maddened some Sassenachs) but mighty shrewd; he wasn't self-deceived'. Such qualities contributed to his fame not only as conductor but also as adjudicator. In the latter capacity he was prominent in keeping the competitive festival movement alive and vigorous. He was president of the Curwen Memorial College. He was knighted in 1931, and in politics stood on the Left; in particular he was a pacifist, and as such was banned from the B.B.C. in 1940 until after the matter had been raised in the House of Commons. He was a Vice-President of the Musicians' Organization for Peace, founded last year. He had been ill for some months before dying at his home in Glasgow, where he was born. His published compositions and arrangements (not all of them choral) are well known; he also published two plays, a book 'Prelude to the Orpheus', and a number of booklets and articles.

PHILIP GODLEE, on 27 September, aged sixty-two. He played a prominent part in Manchester's musical life, despite the loss of a leg and an eye in the 1914-18 war. He was chairman of the Hallé Concerts Society from 1943 until his death, and had been chairman also of the Manchester Chamber Concerts Society, the Tuesday Midday Concerts, the British Federation of Music Festivals, and other bodies. (He was also a magistrate, and held other posts of a non-musical nature in the social and cultural life of Manchester.) He was associated also with Manchester University and the Royal Manchester College of Music. As Hallé chairman he was, more than anyone else, jointly responsible with Sir John Barbirolli for the resurgence of the orchestra since the war years. In the course of an appreciation contributed to the *Manchester Guardian*, Sir John wrote:

'It was always my custom after some important project in which the Hallé was engaged outside Manchester, such as the Edinburgh Festival, to send my chairman a report on how things had gone. Barely a fortnight ago I had occasion to do this at the close of the last Festival, and I received in answer what has sadly proved to be his last letter to me. In it he talked of the "wonderful quality of the band, internal harmony, a happy discussion of plans for trips to many parts of the world", and added, with his usual generosity, "all the world knows who has produced this miracle". But perhaps all the world does not know that the miracle would have been impossible without Philip Godlee. Never has a man who has been given a tough assignment, such as I was with the reconstruction of the Hallé in 1943, received more loyal, unstinting, and unwavering support than I had from him. The great value of this support lay in the fact that it did not come only from his heart, but from a finely sensitive and keen musical brain. He was a viola player of quite exceptional attainment, and his lifelong devotion to chamber music made him keenly conscious of the importance in a musical family such as ours of team spirit and loyalty to the great society which he and I had the honour of directing between us. A brave and loyal gentleman, of infinite charm, kindness, and wit, has gone from us.'

JOHN ORD-HUME, on 10 October, aged ninety. He was well known as composer (and formerly also as conductor) in the world of military and brass bands. Born in Edinburgh, he joined the army as a boy in 1876 and retired as a bandmaster in 1898; he rejoined in the first world war, was commissioned, and was invalided out in 1917. Among his marches was that adopted as the regimental march of the Green Howards.

During the Last Month

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Applications close on November 15, 1952. The successful candidates will be expected to take up duty as soon after February 1, 1953 as possible.

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The University reserves the right to appoint a person other than one of the applicants or to make no appointment.

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ORGAN SCHOLARSHIP

A competition will be held on Friday, 19th December 1952, for an Organ Scholarship tenable at Downing College, Cambridge. The successful candidate will be required to come into residence in October 1953. The value of the Scholarship is £60 a year, but if the Scholar is normally resident in England or Wales or in Scotland he may qualify for an additional award. The amount of the supplementary award will be determined by the appropriate Government Department after account has been taken of any other means of support available to the Scholar.

Further information and forms of application for admission to the Examination may be obtained from the Senior Tutor, Downing College, Cambridge, and must be returned on or before the 1st December 1952.

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Particulars of a Music Scholarship of £80-£150 per annum may be obtained from Antony Brown, Director of Music, Canford School, Wimborne, Dorset.

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If candidates of sufficient merit present themselves, a second Scholarship, and/or an Exhibition of £40 per annum may also be awarded.

Candidates will be expected to take the Common Entrance Examination in February 1953, and to reach a reasonable standard therein. Those who do so will be called for an Examination at Clifton College on Tuesday, March 10th, 1953.

Candidates will not normally be expected to enter the School until September 1953, and should be under 14 years of age on 1st June 1953.

The object of the Scholarship is to provide instruction in the Theory of Music, Organ and Piano.

The Scholarship is primarily intended for boys whose parents may wish them to compete, later on, for Scholarships in Music at the University, or such institutions as the Royal College of Music or the Royal Academy of Music.

The Scholar will be allowed to specialize in Music to such an extent as the Headmaster (in consultation with the Director of Music) may think desirable.

The examination is designed to discover signs of talent rather than to test actual performance, and considerable importance is attached to ear-tests, tests of intelligence, and sight-reading.

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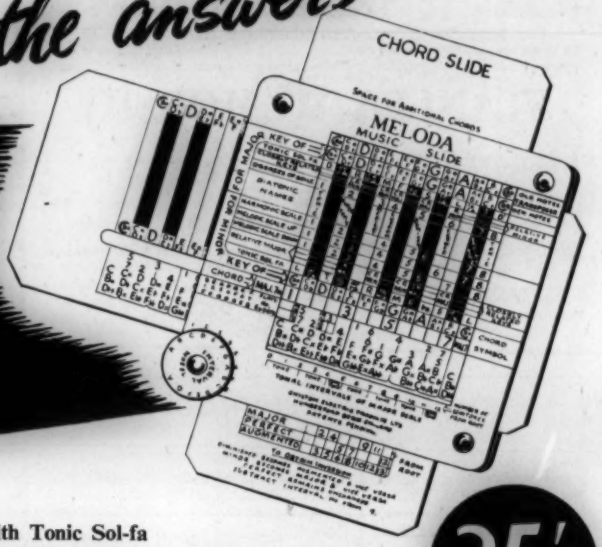

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